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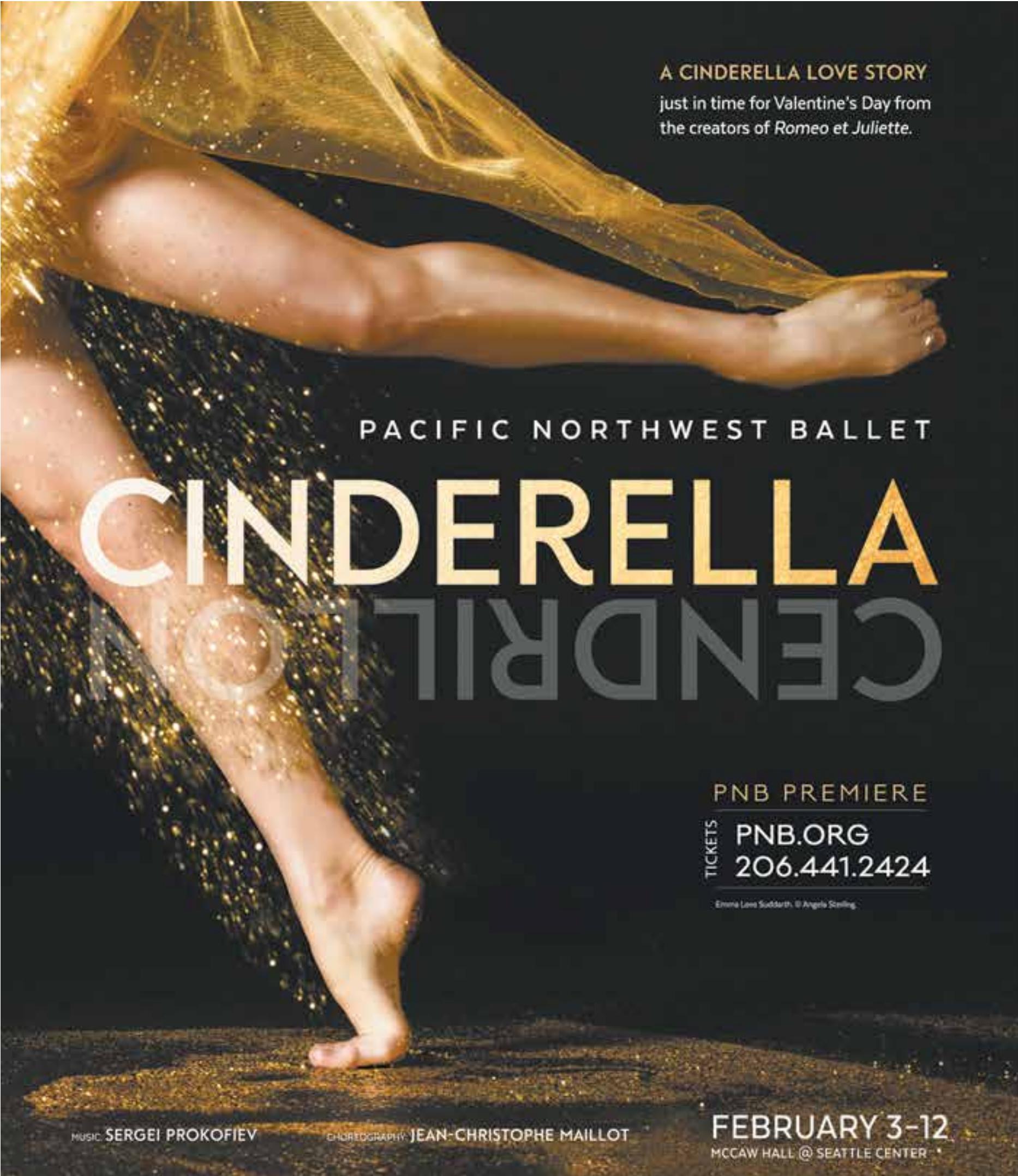
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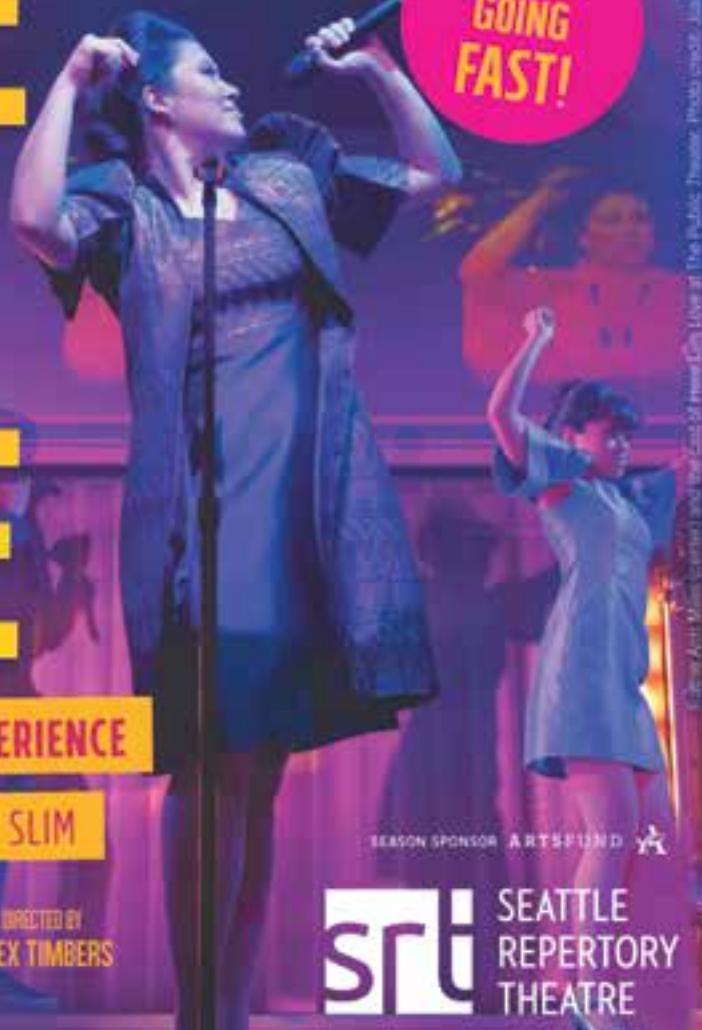


Photo by Alan Gordon and the cast of Here Lies Love at the Public Theater. Photo credit: John Marcella

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# theStranger

Volume 26, Issue Number 23  
February 1-7, 2017



## COVER ART

**JACOB LAWRENCE: THE MIGRATION SERIES** is on display through April 23 at the Seattle Art Museum.

Photo courtesy of Seattle Art Museum,  
© The Museum of Modern Art

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**[2/1] Sustainable Path presents A Silver Lining: Health Benefits of Climate Change Policies**

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**[2/10] Nancy Jo Sales**  
'American Girls' Gone Wild'

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Your Brain on Nature

**[2/15] Seattle Arts & Lectures**  
A Conversation with the Parents of Trayvon Martin

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An Oscar-Winning Science Outsider

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# OPEN CITY



**WESTLAKE** Was not likely to be one for the ages. It was one for the moment.

ERIC JOHANSON

## Why We Protest

BY SEAN NELSON

It felt good to see so many people swarming Westlake Park on Sunday night to protest the executive order banning travel from Iraq, Syria, Sudan, Iran, Somalia, Libya, and Yemen. It felt better to be among the crowd.

The scene was familiar, especially because memories of the Inauguration Day marches in Seattle and around the world are still so fresh (it had only been nine abysmal, long-ass days), and just the day before, thousands of people had spontaneously protested at airports around the country.

It was also familiar because, in visual terms, large-scale peaceful demonstrations and rallies all look the same from a distance. The lens of history captures these moments as variations on a rousing theme. The fact that many of those images involve violent suppression only makes them more power-

ful. Evidently, some people can see pictures of the Berlin Wall, Tiananmen Square, Tahrir Square, Azadi Square, Caracas, Wenceslas Square, the Edmund Pettus Bridge, the Burnt Bridge, Standing Rock, Stonewall, the Olympic medalist podium in Mexico City, or even the 49ers sidelines and not feel stirred. I'm not one of them.

Even so, following the more aggressive demonstrations at Sea-Tac Airport the previous day, the rally at Westlake was not likely to be one for the ages. It was one for the moment.

Thousands of people were there—published “estimates” range between 8,000 and 11,000. They carried signs that varied in cleverness and novelty. They chanted familiar syncopated chants (“No Trump, no KKK, no fascist USA!”). The chants would die away af-

ter a few seconds, then others would start up. There were speakers on a dais in the park, but unless you had arrived very early, there was no chance of getting close enough to hear them. Their voices would occasionally inspire big waves of cheering that traveled back through the huge crowd and dissipated, like all waves.

In a way, it hardly mattered what the speakers—who included Representative Pramila Jayapal, Governor Jay Inslee, Lieutenant Governor Cyrus Habib, and Mayor Ed Murray—were saying. Because everyone knew what they were saying. Because it was what we were all saying: We oppose this order, in principle and in practice. The president is acting against our wishes, violating our convictions, trespassing against the rights of Americans. And we are America.

That “we” (it’s the same one that’s usually followed by “the people”) is not an easy word for some of us. Many of us, and for many reasons. For some, the matter of marginalization makes “we” sound not only inapt but insulting. For others—for me, let’s say—insulated by the accident of birth into the protections of the same racial prerogatives enjoyed and abused by the people we oppose, “we” has long been accompanied by ironic distance, complicated by a generalized yearning to belong, but interrupted always by an acute ambition to stand apart and a perverse refusal (or sometimes failure) to join in.

You hardly need to be a social anthropologist to unpack the comforting myths that attend this kind of stance, or the damage it has wrought. My relationship to protests has always been theoretical, removed. Even when I have been physically present, even when I have been fully on board with

the cause, I never really participated. I was always shielded by a sense of detachment, observation, and, though I try to suppress it, reflexive judgment—of the grammar, spelling, and language on the signs; of the generic nature of the chants; of the easy assumptions and simplistic rationale of many of the most ardent participants; of the “what good is this even doing?”

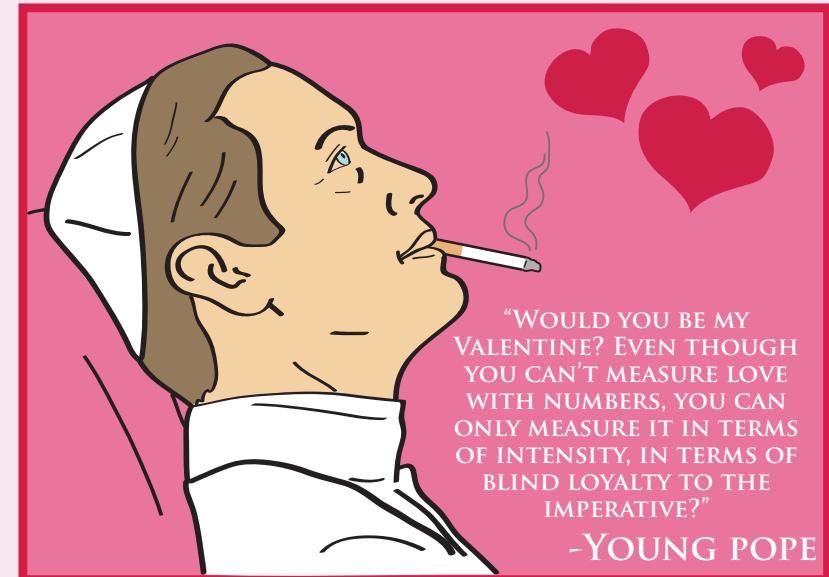
To feel this detachment melt away over the past months has been a revelation. After a lifetime of running toward the ideal of individualism, the sensation of becoming one little cell in the larger organism of resistance to Donald Trump and the contemptibility he exemplifies has been a gift.

I felt it viscerally in the Women’s March after Inauguration Day, where all those people from the fractious, multifaceted left could all finally agree on one thing. I wrestled with it the night of the Milo Yiannopoulos protest at UW, where a man was shot for attempting to de-escalate violence. And I noted it at Westlake, when the energy that drove so many people to gather drifted into protest selfies and a sense of wondering what we were supposed to do next.

That’s an important question to ask. But you only get to ask it if you’re really there.

The “Stand with Immigrants” rally at Westlake won’t go down in history. It may not be remembered by this time next year. But it felt good. And finding an active way to feel good, if only for an hour or two at a time, has never felt more important. If only because, considering how many other such actions—and more dramatic and direct ones—are certain to follow if the next three years and 51 weeks proceed the way they’re bound to, we all have to keep showing up. ■

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-YOUNG POPE

MIKE FORCE

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Here’s how: Submit your valentine (40 words max) at [thestranger.com/valentines](http://thestranger.com/valentines). Deadline is Sunday, February 5, at midnight. Act fast, Romeo: Only the first 2,000 entries will go in the February 8 edition of our special Valentine’s Day issue. (But don’t fret, Juliet: Every last valentine will be posted online at [thestranger.com](http://thestranger.com).)

*The fine print: No jerks, no stalkers, no gibberish, no last names, no phone numbers, no kissing on the mouth. You can kiss everywhere else. One valentine per person, please.*

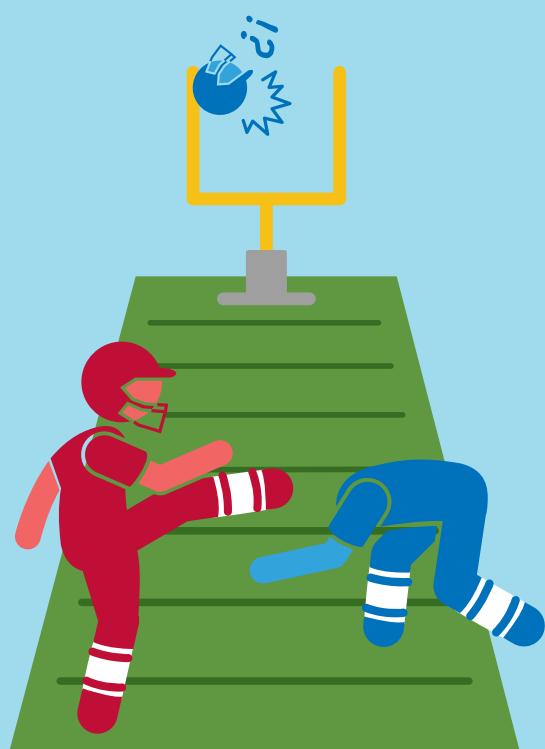


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# Washington State's Attorney General Sues the Trump Administration over Its Travel Ban

The Lawsuit Is the First of Its Kind—And State Officials Say They Won't Be Bullied into Retreat

BY SYDNEY BROWNSTONE



COURTESY OF ATTORNEY GENERAL BOB FERGUSON

**FIGHTING BACK** Washington governor Jay Inslee and Attorney General Bob Ferguson are suing the Trump administration.

**T**he state of Washington is suing President Trump, the Department of Homeland Security, and several high-ranking Trump officials over the executive order banning refugees and citizens from seven Muslim-majority countries from entering the United States. Trump's executive order—which blocks refugees and citizens of these countries from entering the US for three to four months but bans Syrian refugees indefinitely—caused chaos starting on January 27, when travelers were detained by Customs and Border Protection at airports across the country or sent on flights back to their countries of origin.

The lawsuit is the first of its kind. It seeks a declaration from a federal judge overturning much of the executive order as “illegal and unconstitutional,” Washington State attorney general Bob Ferguson said at a January 30 press conference in downtown Seattle. As part of the suit, the AG’s office is also filing a temporary restraining order that would block the executive order from being enforced at airports across the country.

“What this lawsuit is about is that [the executive order is] unconstitutional,” Ferguson said. “It violates the rule of law and I will not put up with it.”

Washington State governor Jay Inslee, standing beside Ferguson, was also unequivocal about his interpretation of the Trump administration’s executive order.

“Its impact, its cruelty, its clear purpose is an unconscionable religious test, and its effect in America is that it’s unconstitutional,” Inslee said. “The clear intent of this executive order is to discriminate against one faith

amongst all God’s children.”

The lawsuit claims that the Trump administration’s executive order violates the Fifth Amendment’s equal protection clause, the 1965 Immigration and Nationality Act, as well as due process. It differs from the narrow emergency stay issued over the weekend by federal judge Ann Donnelly of New York because it seeks a broader freeze on enforcing the executive order as well as a substantive ruling on the constitutionality of the order itself.

“The claims here that are being raised by Washington State, by the ACLU, and by many other litigants across the country are very strong,” said Kathryn Watts, a law professor at the University of Washington. “They have a significant likelihood of success on the merits. There are serious constitutional issues raised here in terms of equal protection, First Amendment principles, and also serious statutory issues.”

First, though, the state must prove that it’s the right party to bring this sort of lawsuit. This requires the AG to show that the executive order is doing harm to the state, a point that Inslee brought up repeatedly with regards to economic consequences suffered by Washington-based companies. As part of the AG’s suit, Amazon and Expedia provided declarations outlining some of these effects, and Microsoft has also said that it is working with the AG’s office.

When asked if the state feared retribution from the Trump administration, both

Ferguson and Inslee insisted that they would not be intimidated or bullied into backing down.

“President Trump may have his alternative facts, but alternative facts do not work in a courtroom,” Inslee said.

Attorney General Ferguson said that he will be looking into legal options regarding the Trump administration’s executive order punishing sanctuary cities, too.

Both officials also repeated that rule of law was key for checking the power of the executive branch. But one of the major concerns that surfaced in the wake of the executive

order was how a judicial ruling might be enforced if law enforcement agencies at airports (and elsewhere) follow orders from the executive branch instead. If a court rules in the state’s favor, what happens if the Trump administration disregards the ruling?

“Hopefully it won’t come to that,” Washington solicitor general Noah Purcell told *The Stranger*. “If it came to that, we would have to seek options like seeking a contempt order, but that’s a ways down the road.”

At the end of the press conference, a packed room full of AG employees gave Ferguson and the staffers who worked on the lawsuit a standing ovation. At least one employee was wiping away tears.

“We’re the people’s attorney,” Ferguson said. “This lawsuit, in my view, lends a voice to people in the state of Washington who see what’s going on and have concerns about it.” ■

**“The clear intent of this executive order is to discriminate against one faith,” Governor Inslee said.**

## Voices from the “Stand with Immigrants” Rally at Westlake

Immigrants and DREAMers Talk About the Ban

BY AMBER CORTES

**L**ast Sunday at Westlake, thousands gathered at an emergency rally to protest Trump’s immigration ban on refugees and citizens from seven Muslim-majority countries. The energy was palpable, spirited, and urgent. We spoke to citizens, immigrants, and “DREAMers” at the protest about why they opposed the ban. Here are two of the people we interviewed.

**Winta, 22, Everett (L)**  
**Thania, 20, U-District (R)**



AMBER CORTES

### Why are you here today?

Thania: It doesn’t make sense to try to repel a nation full of immigrants when this nation was built off of immigrants. We do all the dirty work that Americans do not want to do. I’m sorry, but that’s the truth! We are... you know that movie *Hidden Figures*? It’s like, immigrants are the hidden faces; you don’t know what we’re really doing because we’re doing all the labor behind walls. That’s what happens.

Winta: No human is illegal. Being here is not a crime. It’s not!

### How’s the protest going so far?

Winta: This was my first one, so yes, it’s a great one. I’m glad I’m here. And I expect to be going to more. I’ve been saying, this is something I believe in. I came from a family that are immigrants—me myself, I’m an immigrant, I’m from Eritrea.

Thania: I’m from Honduras and I’m a DREAMer. And because I’m a DREAMer, Trump is trying to have it so DREAMers cannot renew their work permits, and that puts us at risk for deportation. If he does push forward with enforcing these immigration laws, all the undocumented immigrants that came forward to apply for DACA—well, now he has all our information, and that puts us at extreme risk. They can find out where we live, and all that kind of stuff.

### Are you doing anything to prepare?

Thania: Yeah, actually, me and my family are going to go to a lawyer and see what we can do about maybe starting a process for either residency or citizenship. But of course, it’s a really hard time to do anything like that. ■

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# HIGH SOCIETY

In Which David Schmader Converses with a Person and They Are Stoned

## A Mom, a March, and Marijuana

BY DAVID SCHMADER

Rosemary is a 75-year-old woman I met when I emerged from her birth canal in 1968, on what happened to be her own birthday—a coincidence made weighty by the personal, moral, and aesthetic similarities that grew over the years between my mom and me. Among our shared viewpoints: Women matter, bullies suck, cheese rules, God is overrated, and a whole lot of Trump-based anxiety might be displaced if we committed to getting ourselves to the Women's March on Washington, together.

We also both love lightly altered states and conversation, and so, after returning safely from our electrifying day in DC with a half-million others who love women, hate Trump, and appreciate witty signage, my mom and I got lightly high on THC tincture and did our best to relax.

This wasn't our first time getting high together. In the '90s, we smoked together a half-dozen times, always when she was visiting Seattle from her elderly-mom-mandated home in central Florida, a cultural wasteland that propelled her to schedule visits that overlapped with big Seattle to-dos—SIFF and Bumbershoot and the weeklong run of Matthew Barney's *Cremaster Cycle* at the Varsity. At some point on every trip, weed would be produced, she'd take a little puff, and we'd have a giggly couple hours talking, watching movies, and eating everything within our lazy reach.

But in the aughts, she grew out of it. She didn't like where weed took her anymore, citing new feelings of joy-killing paranoia, which led her to believe her chemistry had changed enough that her time with weed was done. She'd stick to red wine.

But after Washington State legalized recreational marijuana, my mom gave it another try—in the form of commercially produced edibles. With their precise doses and strains, these products managed to sidestep her paranoia and remind her why she liked the occasional high in the first place. And so it came to pass that I dosed myself and my mom with 20 milligrams of hybrid weed tincture in tumblers of cranberry juice, after which we changed into early-evening loungewear, settled into her sofa, and enjoyed the ride.

As always with High Society subjects, I instruct my mom to alert me when she feels any signs of highness. This request is in vain, as my mom is that rare, but not unprecedented, type of weed-imbiber who will never, ever admit to being high. I think it's a pride thing, and also some adherence to etiquette. So long

as you can say, "I'm not high," you're not really high.

So instead I observe her behavior and body language, as she sinks into her seat, lets her head fall back on the sofa, and haltingly holds forth on how the room she is in feels very far away from the room I am in. (We are in the same room.) Soon come snacks, all based around the theme "salt": white cheddar Smartfood popcorn, sea-salt Kettle Chips, fresh blue cheese on pita crackers, and, the overkill pièce de résistance, oyster crackers dusted with powdered ranch dressing mix. "I always thought Pringles were disgusting," my mom says. "Am I talking too loud?"

At some point, I come forth with a question: "When did you learn to like cheese?" The question sounds like a robot translating another language, but inspires my mom to tell me a story I've never heard before. "When I was growing up," she explains, "my mom worked as a nurse at the hospital, and when I was 12, I started working as a tray girl in the dining room, and guests were given little wedges of foil-wrapped cheese, and sometimes they gave them to me."

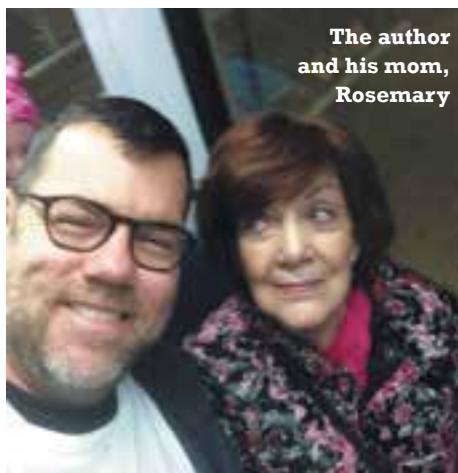
From this topic, we veer into a discussion of my mom's young-adult belief that she was fated to die in a car crash. "There were so many songs about car crashes, it just seemed like a likely

way to go," she says,

inspiring us to list our favorite songs involving fatal collisions. (Her picks: "Leader of the Pack," "Dead Man's Curve"; mine: "There Is a Light That Never Goes Out.") "Also I drove kind of crazy," she says, noting the time she took a famously sharp turn at 80 miles an hour. "I had some funny misses."

When words run out, we point our eyes at a movie—*Little Potato*, the new 17-minute mini-documentary from Seattle filmmaker Wes Hurley, recounting the amazing story of Hurley and his mother's journey from Russia to America and the woman who made it possible. (Best known for the campy web series *Capitol Hill*, Hurley has made something new and different in *Little Potato*, and you should watch it if given the chance.) Best of all, our time-bending highness makes this short feel like a feature film, filling us with a sense of accomplishment for having paid attention to something for 17 minutes. Eventually we wander off to our beds and into still-high slumbers that will inspire us both to sleep through our morning alarms. Like mother, like son. ■

Wanna get lightly high and talk? E-mail schmader@thestranger.com.



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# DIY After Oakland

Seattle's Underground Promoters Talk Safety in the Wake of the Ghost Ship Fire **BY DAVE SEGAL**

**T**he lethal fire that killed 36 people and gutted Oakland's Ghost Ship artist work/live space on December 2 of last year inspired DIY event organizers around the country to take stock of their own safety practices. The tragedy and the subsequent national discussion forced many members of that community to consider why it remains essential to foster underground culture in cities where rising rents and cultural homogeneity make that effort increasingly difficult. Cities like Seattle, for example.

Some DIY promoters—already wary of municipal authorities—have become even more paranoid about their spaces being ruthlessly inspected by the police and fire department in the wake of the Ghost Ship tragedy. Some of the people I contacted for this piece chose not to comment, preferring to remain under the radar out of a sense of self-preservation.

However, longtime all-ages/DIY advocate Kenneth Piekarski (Slashed Tires solo project, Hollow Earth Radio member, codirector of the defunct Heartland punk house, former *Stranger* blogger) noted one simple reason why creative people live, work, and organize in spaces that might be labeled “unsafe”: because they can't afford to do it any other way.

“Most everyone I know in the Seattle music community—whether they be performer, audience member, or promoter—is crammed into houses with landlords who are about to triple rent or sell their property,” Piekarski said. “If we're going to continue having subcultural spaces in Seattle, the city needs to work to make

affordability a higher priority, needs to have more programs that subsidize safe, all-ages, all-inclusive venues, and to make live/work spaces more possible, rather than threaten and kick people out who have nowhere else to go.”

Piekarski said that another major factor why underground venues exist is because many people are, for various reasons, unable to get gigs at clubs, bars, or traditional venues. “It's either: We're not 21 or older, bookers don't care about a band unless they can draw an audience and do all the promotional work, the venue is oppressive (its name or treatment of patrons), or whatever other reason it sucks to be at a club. A lot of unestablished bands have access to perform at 21-plus venues because their audience began discovering and supporting them at a secret warehouse, or the cramped basement of a house that's soon to be developed into an overpriced apartment building.

“A lot of us are connected to someone that was at the Ghost Ship event in Oakland, either personally or through a friend of a friend, and we're very aware that this could have been any of us,” Piekarski said. “We shouldn't be forced to risk dying when having fun and being ourselves, and certainly when we just need a place to live.”

Vanessa Skantze, a butoh dancer who serves as director of Teatro de la Psychomachia, a Sodo-based haven of experimental music and performance, hasn't noticed an increase in attention from police or fire officials, but the venue is located in a commercial building and is legally zoned for a live/work situation. As Skantze and

her roommates live in Psychomachia, they take great care with it and always communicate thoroughly about what is “permitted and workable regarding use of electrical outlets, etc.” Skantze can only remember one dangerous incident in her space, “some drunken and violent behavior... I have performed at and attended shows in numerous DIY venues in Seattle and Olympia and never felt any danger.”

The most interesting underground electronic music happenings often occur after hours, usually in unconventional and sometimes makeshift venues. Chris Aldrich (aka DJ/producer Ctrl\_Alt\_Dlt and promoter with the Sweatbox clique), Jeremy Beledeiko (who books the No Nonsense parties), and the High & Tight crew (Cody Morrison, Joel Pryde, and Carlos Ruiz) have much experience navigating the hazards of large groups gathered in off-the-grid spaces. Since the Ghost Ship tragedy, none of these techno/house DJs and promoters has noticed increased police/fire department presence. And in their many years of throwing parties, the only complaints they've had to deal with concerned noise. Little drama has ensued from these encounters with the law.

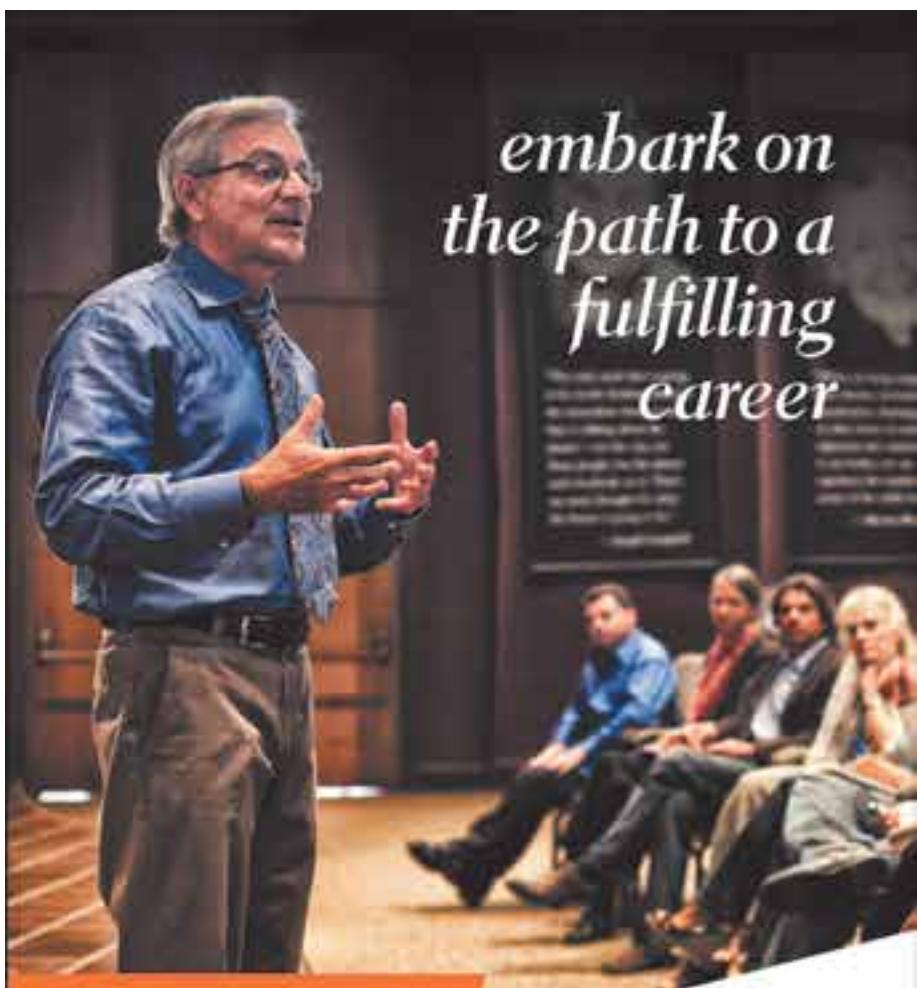
“The only time I've seen the fire department at a show I was playing was for a party called ‘Pyrotechnics’ years ago,” Aldrich said. “The poster had flames all over it and they were advertising BBQ. The promoters were asking for it with that branding. The [fire department] showed up early to see what was going on and even then they let the party proceed.”

High & Tight used to hold marathon dance

parties at the Loft in Capitol Hill, and once several years ago, they had a speaker burst into flames, but they extinguished it before it could do much damage. “We've mostly been focused on making sure that our parties are safe spaces for women, members of the LGBTQ community, and POC from any and all types of harassment,” they said. “But in light of the tragedy in Oakland, we're certainly hyper-focused on making sure our events are also physically safe for all.”

Beledeiko can remember some sketchy situations from many years ago in which 250 punters would cram into a 100-year-old house. He cited dangers such as “minimal exit paths (especially for the top floor), tons of decoration, and not so much communication about what to do if things went awry... I'm not sure there was a single fire extinguisher on the premises. We were all fortunate nothing bad ever went down, 'cause it was a recipe for disaster, in hindsight. Fortunately, we've progressed a lot since then and I haven't noticed any glaring issues during recent years (and I'm always actively critiquing other people's events!).”

All of these techno/house aficionados adhere to strict codes of responsibility. Aldrich pointed to hiring trained security and eliminating obstacles and debris that would hinder emergency evacuations. “A good example is when we hosted Eric Cloutier and Polar Inertia at a steel pressing plant last March,” he recalled. “Since this was an active pressing plant during the day, [and] there was so much random stuff lying around—scrap metal, giant machinery, ►



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and debris—it took a long time to get things to a place where we didn't think anyone was going to hurt themselves. But it was of serious importance because of the responsibility/risk you take on when you do a DIY event. We felt good about fire safety because of the various exits available and an operating sprinkler system. I am so thankful we've never had any major instances or anything close to what happened in Oakland at any of our events."

Beledeiko focuses intently on what he calls "people-flow" during his nights—which often has the by-product of "creating a good vibe." He ensures "that venues we use are equipped with sufficient egress for the expected attendance, and that our sound system/gear is placed in a way not to interfere with that. During one event, our venue had a main entrance with inward-hinged doors, so we paid to have them swapped. None of our parties have any sort of decoration, so that's not so much of a concern, but we do make a point to know where the venue's extinguishers are located (and that they've been inspected), regardless.

"The spaces we use are strictly no-smoking, and [if we didn't catch it first] our crowd would quickly put a kibosh on anyone who attempted to smoke. Sometimes this means being adamant with overseas artists who do so as a matter of course during their sets back home, but we make no exceptions. (They can just put on a long track and go outside if need be!) In the event of a problem, either I, my partner, or our hired security is nearby the main lighting and we're able-bodied/able-minded enough to perform an evacuation."

Mollie Bryan's new art gallery Mokedo dabbles in after-hours electronic-music shows, as well. Her building—a metal warehouse with some carpet and drywall—was built in 2011 and has well-lit exit signs, fire alarms, an extinguisher, and a huge garage door that acts as an alternate exit. She also stocks items "that people might need for their health and safety, like snacks for diabetics, free water, vitamins, etc."

A former employee of Northwest Art Alliance, Bryan has much experience working with the fire marshal's office, the city, and the parks department. "They actually send out a fire marshal to the opening morning of each event to check to make sure everything is up to code before you even open, so I am pretty well educated in the fire codes and safety laws—and, more importantly, why they exist. If you put on any event, you need to consider the health and safety of your guests, first and foremost."

High & Tight laid out a seven-step program for venue safety:

(1) Always meet with all staff ahead of time and make sure we have a plan in place for both fire and medical emergencies.

(2) Make sure there are at least two possible exits from a space even if it means knocking out a window, climbing a ladder, and dropping a story.

(3) Bring our own fire extinguishers and place one behind the bar and one behind the DJ booth (and make sure there is one in each room).

(4) Bring our own first aid kit and make sure all staff knows where it is.

(5) Have a mic hooked up to the mixer in case we need to stop the music and address the crowd with instructions.

(6) Make sure we know where the nearest ER is and some member of staff has a car nearby and is sober enough to use it.

(7) Somehow make it known that if anyone is too horribly impaired, we will either get them a car or somehow get them home if they find one of us.

After the Ghost Ship fire, the Seattle Arts Commission, the Seattle Music Commission, the Historic Central Area Arts & Cultural District, and the Capitol Hill Arts & Cultural District

released a joint statement citing the growing affordability crisis in Seattle that affects artists' ability to find places to live and work. They also issued several "safe haven law"-type recommendations about how the city could work with DIY venues to increase safety measures and avoid a Ghost Ship-like catastrophe.

Some of those recommendations included having the Seattle Department of Construction and Inspections and the Seattle Fire Department create a "shared grading system to rate life safety at venues," earmarking dollars specifically for life-safety improvements (and including underground venues along with nonprofits who receive these funds) through the Seattle Office of Arts & Culture. Other recommendations included allowing the Seattle Fire Marshal's Office to engage with venues "who do not meet the minimum requirements of Seattle Fire Code" safely and without fear of eviction and legal repercussions.

In a statement on December 30, Mayor Ed Murray's office said it was directing city staff to work with "city departments, including the Seattle Department of Construction and Inspections, the Seattle Fire Marshal, and the Office of Arts & Culture, to review the recommendations."

In the statement, the mayor also said: "It is the duty of the City to ensure the public safety of all of our residents, and our public safety officials respond when they receive complaints directly from the community. When we receive these complaints, the City invests time to educate venue operators and owners to help them become code compliant. We do this cognizant of the fact that we have to achieve public safety while preserving affordable, accessible places for our arts and music communities to congregate."

Despite the city's best intentions, many of Seattle's underground venues and promoters are still leery when it comes to dealing with fire marshals and city inspectors. "If you look at it as someone who knows zero about building codes," Piekarski said, "how a municipality deals with things, it's intimidating when it becomes an issue." Most of the promoters interviewed for this story have relied on instincts, experience, common sense, and observing their peers' methods to ensure their events are safe. However, Teatro de la Psychomachia's Skantze said she consulted with the Shunpike arts organization for fire code information. "We have an accessible fire extinguisher and a second exit out onto the roof, if need be," she said. "This building receives consistent inspections, and I am insured personally for the space."

However stringently officials may intend to crack down on underground events in the wake of Oakland, the importance and preciousness of DIY spaces endure. Aldrich mused that these sites have "been the cornerstone of the development of techno and been the canvas for so many magical experiences that I have had over the years, but [it] clearly comes with more risk than your standard club event. The most questionable scenario that I found myself in happened over the summer at a one-off warehouse event where I was DJing," Aldrich said.

"The warehouse was separated into four different areas, three rooms downstairs and another one upstairs in a loft area where I was playing. Right at the base of those stairs was a bottleneck area where you could barely fit two people if they passed shoulder to shoulder. This was also where the only bathroom was, so it was constantly flooded with people. I'm sure every single person who came to that event thought about the horror that would happen if a fire broke out, but [the promoters] certainly didn't turn anyone away because of this safety hazard," Aldrich recalled.

"I believe people will be reconsidering some of the spaces they choose to go to now as a result of the tragedy in Oakland." ■

Additional reporting by Amber Cortes.

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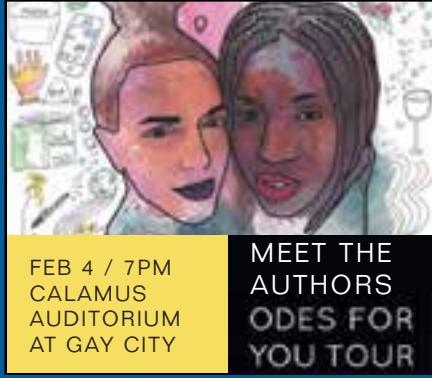
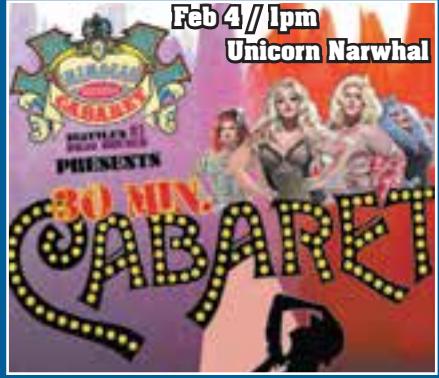
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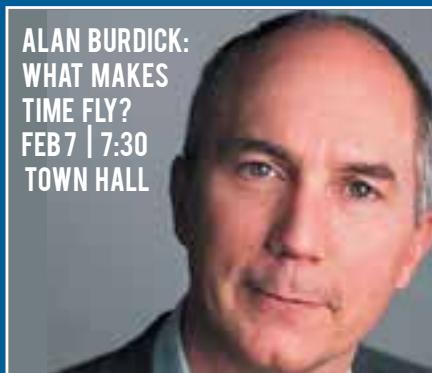


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# SAVAGE LOVE

## Advice Columnists Without Borders

BY DAN SAVAGE

**I am a 26-year-old heterosexual European man. I have been for four years in a monogamous relationship with my girlfriend. Recently she cheated on me. When she told me what she did, I felt a very strong pain, even stronger than I expected. After a few days of pain, however, I found that the sexual attraction for my girlfriend, instead of decreasing, increased after her adventure. In particular, I am now having a cuckold fantasy. I would like that she tell me everything she did, without sparing any detail, while we have sex, or that we try to play an actual cuckold game where she has sex with someone else in front of me while I give her instructions and tell her exactly what to do. My problem is that I am not sure what her reaction would be if I ask her to play out these fantasies. She feels very guilty and witnessed my pain when she told me she cheated. I fear that talking to her about these fantasies would scare her. I also fear that, as she is feeling guilty, she would say yes, but without really wanting to do this. I also don't want her to think I liked what she did when she cheated on me. I did not like it, but I would like to relive it in a playful way, in which I have complete control. How do you think I should approach this talk? Which reactions should I expect? How can I make sure that she is really into this if she says yes?**

*Feeling Obsessed Replicating Treason & Dominating Adulterer*

Cuckolding, like all fetishes and/or fantasies, is unique to the person and adaptable within particular relationships. But it's erotic humiliation—of the person being cheated on—that distinguishes cuckolding from hot wifing/husbanding or swinging. The cuck's partner, aka "the cheater," is in control, and the cuck gets off on having his nose rubbed—sometimes literally—in the evidence of his partner's cheating. (That's the theory, anyway; I've gotten lots of letters from women—and some men—who are married to very controlling cucks.)

Zooming out: Your reaction to learning you'd been cheated on—pain and shock, quickly followed by increased feelings of lust for your girlfriend—is not uncommon. It's less common for the cheatee to eroticize the betrayal; a couple may reconnect sexually in the wake of an affair, but rarely does a couple wind up incorporating eroticized infidelity into their sexual repertoire. But in your fantasy, FORTDA, you would be calling the shots, giving instructions, and telling your girlfriend what to do. That's definitely not a cuckold fantasy, FORTDA, and it may be a revenge fantasy.

But a cheating crisis presents a good opportunity for both parties to be completely honest with each other about what they want going forward. And that's what you should do, FORTDA: Be completely honest. First, make sure your fantasy is an authentic impulse, i.e., it's a genuine turn-on, unearthed by this revelation, not an excuse to punish your girlfriend for cheating. Make sure this isn't a revenge fantasy. If it's a genuine turn-on, FORTDA, share everything: this surprising new turn-on, your own confusion, and your legit concerns (you don't want her to agree to do it out of guilt, it's not a license to cheat).

She might freak out. She might be into it. She might freak out and then later be into it. (That's the origin story of most cuckold couples: Husband/BF proposes it; wife/GF freaks out; weeks, months, or years later the wife/GF asks if cuckolding is still on the table.) You can figure out the parameters later, if you decide to explore this at all, but it starts with a conversation. Good luck.

**I write you from Italy, where I follow you through Internazionale. I am a guy in his 30s sexually paralyzed with his girlfriend. We are together four years, and during the last year sex has gradually faded away, leaving me alone with my skillful hand (left one). The sexual paralysis is beginning to affect our behaviors. We don't accept**

each other anymore. We are starting to mutually ignore. Verbal communication is poor. However, we are exceptional friends. I am good-looking, sociable, fit, and with plenty of semen. Girls are quite interested, but I don't want to cheat. I don't believe in monogamy, but my girlfriend could never tolerate betrayal. What the fuck to do?

*Literally Outta Order Penis*

Sometimes a relationship dies but we insist on propping the body up in a corner, LOOP, and pretending it's still alive. We do this because even if the relationship is dead, our partner isn't. And we can't declare the thing dead—we can't break the fuck up already—without hurting someone we used to have romantic feelings for and may still very much like as a person. So we tiptoe around the decomposing corpse until the stench can't be ignored any longer.

This relationship is dead, LOOP: You no longer accept each other, you ignore each other, and the sex dried up a year ago. On top of all that, LOOP, you don't believe in monogamy and she can't tolerate betrayals. Even if your relationship weren't dead—and if it isn't dead, LOOP, it's so close you need to slap a Do Not Resuscitate order on its chart—you two aren't a match. End the relationship, do your best to salvage the exceptional friendship, and stop letting all that semen go to waste.

**English is not my mother tongue. Bear with me. I'm bisexual, age 26—I always knew I was, but like many bi girls I ended up with guys. I had a long, serious relationship with a man when I was young and only started exploring my sexuality after I found the guts to leave him. Then I fell in love with a girl. She's a lesbian, and after a long and hard-fought chase, I finally got her. It's been two months, I came out to my parents (whom I live with, adults living at home is acceptable in my culture, don't judge), and they did not exactly welcome the news. But all would seem to be going well: I love a girl, she loves me, my parents let us be. Problem is, I want cock. I want a man to grab me and have sex with me. I've had the chance to do it and didn't, because I wanted to respect the exclusivity of my relationship. My girlfriend knows about my doubts but says they are part of "questioning my non-heterosexuality." I don't want to leave her, because she's my princess and my goddess, and I want to adore her for eternity. But I worry about bad judgment and impulses. Where do I go from here?**

*Wanting A Dick*

Those aren't doubts, WAD. They're desires. You know what you want: You want your girlfriend, you want cock, you want a man to grab you, and you want to continue questioning—and shaping and defining—your non-heterosexuality. The problem, WAD, isn't that you don't know what you want, it's that you don't know how to fuse all these wants into a coherent identity. (Possible answer: "bisexual, lesbo-amorous, likely non-monogamous.")

There are plenty of options you and your girlfriend can explore—together or separately. Get a fake cock and use it together. If that doesn't slake your hunger for cock, maybe your girlfriend would be up for a threesome. If she's not DTFAGWY (down to fuck a guy with you), discuss whether an open relationship is a possibility down the road.

That said, WAD, you and the Princess Goddess you worked so hard to land have only been together two months. If you're wrecked over your need for cock at this early stage—if you're not able to focus on her alone at eight weeks—maybe sexual exclusivity isn't the right choice for you. ■

[mail@savagelove.net](mailto:mail@savagelove.net)  
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# THINGS TO DO ARTS & CULTURE

## All the Events The Stranger Suggests This Week

Find the complete calendar of things to do in Seattle at [strangerthingstodo.com](http://strangerthingstodo.com)   Stranger Things To Do



**Morning Star Brunch**  
Sun Feb 5 at Royal Room

JENNY JIMENEZ

### FOOD & DRINK

## Morning Star Brunch

**DON'T MISS** This iteration of local chef Tarik Abdullah's brunch pop-up at Royal Room will feature such delights as jumbo prawns 'n' grits with squash, fennel, and tabil roasted tomato sauce, and house-made biscuits with zaatar lamb and roasted pepper gravy. Though she praises his food as "bold and wide-ranging," *Stranger* food writer emeritus Angela Garbes says it's primarily about the pop-up's positive vibes. "Food aside, the vibe at Morning Star is what makes it truly great," she wrote last June. "The music is always what you want to be listening to, and the crowd—lots of black, brown, and white folks—is diverse and joyful." In that same spirit of joy and diversity, Abdullah is soliciting donations this time around to help rebuild the Bellevue mosque that was the victim of arson in January. I dunno about you, but dropping a tenner in the jar, ordering up some braised chicken in saffron butter sauce, and thinking about how bummed

Trump would be that a racially diverse crowd of brunch-loving Seattle liberals are raising money to rebuild a mosque sounds like a perfect meal to me. (*Royal Room, Sun Feb 5, 9 am-2 pm*) **TOBIAS COUGHLIN-BOGUE**

#### We also recommend...

- First Annual Stoup Brewers Dinner:** Super Six, Wed Feb 1, 6:30 pm, \$80
- Washington Hopmob Roadshow Kick-off:** Brouwer's Cafe, Thurs Feb 2, 3 pm
- One-World Dinner – Syria:** Nue Seattle, Mon Feb 6, 5:30-10 pm, \$55

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### READINGS & TALKS

## Ross Gay

**DON'T MISS** Ross Gay, who just won the Kingsley Tufts Award (a \$100,000 purse for outstanding mid-career work), is a poet who is the exact opposite of pretentious. He will read from *Catalog of Unabashed Gratitude*, which won the 2015 National Book Critics Circle Award. The book is full of chatty and joyful and warm-but-not-smothering poems that are easy to grasp on a first read. "A

Small Needful Fact," a short poem about Eric Garner working for a spell at the Parks and Rec. Horticultural Department, makes me burst into tears. (*McCaw Hall, Tues Feb 7, 7:30 pm, \$15-\$75*) **RICH SMITH**

#### We also recommend...

- Alan Burdick: What Makes Time Fly?** Town Hall, Tues Feb 7, 7:30 pm, \$5
- Civic Cocktail:** Palace Ballroom, Wed Feb 1, 6 pm, \$20-\$25
- Contagious Exchanges: John Whittier Treat, Evan J. Peterson, Julene Tripp Weaver:** Hugo House First Hill, Wed Feb 1, 7 pm, free
- Fire Safety and Other Stories:** The Royal Room, Sat Feb 4, 6 pm, free
- Helen MacDonald:** Benaroya Hall, Wed Feb 1, 7:30 pm, \$20-\$80
- Otessa Moshfegh:** Elliott Bay Book Company, Fri Feb 3, 7 pm, free
- Robert Francis Flor with Michelle Penalosa, Victor Pineda and Emily Lawsin:** Elliott Bay Book Company, Sat Feb 4, 7 pm, free
- The Sorting Room Residency Reading:** Elliott Bay Book Company, Thurs Feb 2, 7 pm, free
- Seattle StorySLAM: Love Hurts:** Fremont Abbey, Thurs Feb 2, 8 pm, \$10

**Silent Reading Party:** Sorrento Hotel, Wed Feb 1, 6 pm, free

**A Silver Lining: Health Benefits of Climate Change Policies:** Town Hall, Wed Feb 1, 7 pm, \$5

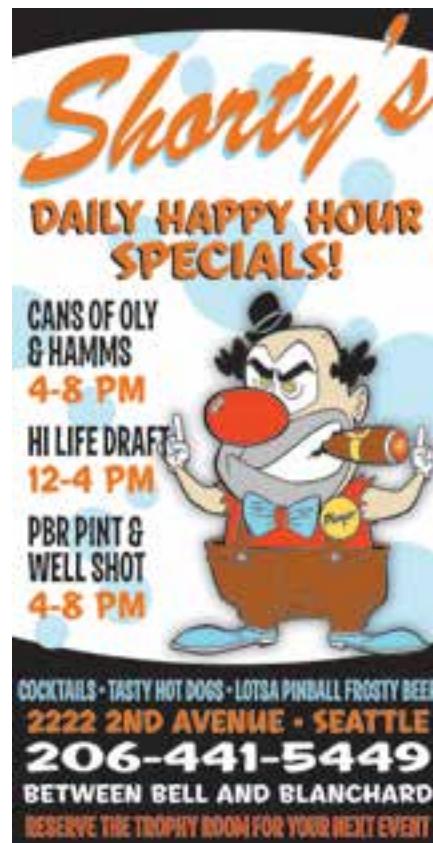
Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### FILM

## Darkness Film Series: *Touki Bouki*

**DON'T MISS** The last act of Djibril Diop Mambéty's *Touki Bouki* (an African *Breathless*) will blow your mind. It reaches the condition of a music video. It has two tunes: One is Afro-funk, and the other is an orchestral blend of jazz horns, electro, funk, and Afropop. The second tune steals the show. It swells and soars as the young African lovers (or whatever they are) rush to the seaport to catch the next ship to France. They sit in the back of a convertible, passing small and big businesses, modernist office buildings, government and military officers of Dakar, the capital

*Continued ►*



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## THINGS TO DO ARTS & CULTURE

of Senegal. The messy and impressive last act of *Touki Bouki* is a very funky experiment. (Henry Art Gallery, Thurs Feb 2, 6 pm, \$10) **CHARLES MUDEDE**

*We also recommend...*

**20th Century Women:** Various locations  
**All Governments Lie:** Grand Illusion  
**Arrival:** Various locations  
**Children's Film Festival:** Northwest Film Forum, Wed-Sun, \$11/\$90, through Feb 11  
**Emily:** Grand Illusion, Feb 3-9, \$9  
**Fences:** Sundance Cinemas  
**Groundhog Day:** Central Cinema, Feb 1-4, \$8  
**Hidden Figures:** Various locations  
**Jackie:** Sundance Cinemas  
**Julieta:** Seven Gables & Guild 45<sup>th</sup>  
**La La Land:** Various locations  
**Lion:** Meridian 16 & Sundance Cinemas  
**Manchester by the Sea:** Various locations  
**Moana:** Various locations  
**Moonlight:** Various locations  
**Paterson:** Meridian 16  
**Peace for the Streets Benefit ft. Breakin' & Breakin' 2: Electric Boogaloo:** Central Cinema, Wed Feb 1, 7 pm, \$15  
**The Prison in Twelve Landscapes:** Northwest Film Forum, Feb 2-3, 7:30 pm, \$11  
**Rogue One: A Star Wars Story:** Sundance Cinemas  
**The Royal Tenenbaums:** Central Cinema, Feb 3-7, 9:30 pm, \$8  
**The Space Between Us:** Various locations, opens Fri Feb 3  
**Viva Italia! Italian Film Series: Voyage In Italy:** Seattle Art Museum, Thurs Feb 2, \$9, through March 16

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### PERFORMANCE

#### Proof

**DON'T MISS** Strawshop honcho Greg Carter directs *Proof*, David Auburn's Pulitzer Prize- and Tony Award-winning play about Catherine, the daughter of a late University of Chicago professor and mathematical wizard of prime numbers. Catherine is a math genius herself, and she worries she's inherited her father's mental illness along with his smarts. Invariably, one of Seattle's theaters produces this contemporary classic each year, but Carter's sure to pull out the political fire burning just beneath the play's surface. (12th Avenue Arts, Thurs-Sat & Mon, 7:30 pm, \$27-\$36, through Feb 18) **RICH SMITH**

*We also recommend...*

**Bellevue Collection Lunar New Year:** Bellevue Collection, Sat Feb 4, 11 am-6 pm, free  
**The Blue Show:** Atlas Theatre, Sat Feb 4, 10 pm, \$13  
**Cendrillon:** McCaw Hall, Fri-Sat, 7:30 pm, \$37-\$127, through Feb 12  
**The Cherry Orchard:** ACT Theatre, Wed-Sun, \$15-\$45, through Feb 19  
**Let the Right One In:** Moore Theatre, Thurs-Sun & Tues, \$30-\$75, through Feb 12  
**Mothers and Sons:** ArtsWest, Thurs-Sat, \$17-\$37.50, through Feb 11  
**Oroboro:** 18th & Union, Sat Feb 4, 7:30 pm, \$12-\$25, through Feb 11  
**reSET:** 12th Avenue Arts, Feb 2-3, 10 pm, \$10  
**Sarah Silverman:** Paramount Theatre, Tues Feb 7, 8 pm, \$41-\$51  
**SH\*T GOLD:** Founders Theater, Mon Feb 6, 10 pm, free  
**Shot:** Seattle Repertory Theatre, Feb 2-4, \$42  
**Spin the Bottle:** Annex Theatre, Fri Feb 3, 11 pm, \$10

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### ART

## Tabaimo: Utsutsushi Utsushi

**DON'T MISS** *Utsutsushi Utsushi*, by acclaimed Japanese artist Tabaimo, is the third in a series of solo exhibitions by already well-known contemporary Japanese artists who nevertheless have not shown much in Seattle, presented by the Asian Art Museum. (The series began with Mr. in 2014 and continued in 2015 with Chiho Aoshima.) Each exhibition has been distinguished not just by being a prepackaged touring show but for including premieres of new works. Of the eight video installations in Tabaimo's Seattle show, she created four particularly for this exhibition. For inspiration, she used pieces in the museum's own personal collection, including the famous gold crows screens. The historical works are presented in a display adjacent to the new pieces in an exploration of the Japanese concept of "utsushi"—the emulation of masterworks as a form of artistic education. (Asian Art Museum, Wed-Sun, \$9, through Feb 26) **JEN GRAVES**

*We also recommend...*

**10th Annual Holiday Mini Art Extravaganza:** Ghost Gallery, Thurs-Sun, free, through Feb 5  
**Chris McMullen: C.S.E. (Collaborative Stacking Extravaganza!):** 4Culture, opening reception Thurs Feb 2, 6-8 pm, Mon-Fri, free, through Feb 23  
**First Thursday Art Walk:** Pioneer Square, Thurs Feb 2, free  
**Many Lands:** Bridge Productions, Wed-Sat, free, through Feb 4  
**Psychospatial II:** Dendroica Gallery, Thurs-Sun, free, through Feb 5  
**Richard Rezac and Julia Fish:** James Harris Gallery, Wed-Sat, free, through Feb 11  
**Those Who Remain: Concerto for Installation and Improviser:** Asian Art Museum, Wed-Sun, \$9, through Feb 5  
**Truth B Told:** King Street Station, artist talk Sat Jan 21, 1-3:30 pm, free, Fri-Sun, through Feb 4

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### QUEER

## Queer Scouts Seattle: Knot Tying

**DON'T MISS** When has there ever been a better time to brush up on survival skills? The Queer Scouts are an innovative group of skill-sharing LGBT folks, pleasantly offering volunteer opportunities and free lessons in everything from automotive repair to filmmaking to baking. This month's lesson is knot-tying, a skill that is likely to come in handy when you least expect it. If you've always dreamed of executing the perfect sheepshank or double carrick, now's your chance to learn—and then pass the knowledge along so we're all prepared for whatever lies ahead. (Rainier Beach Branch of the Seattle Public Library, Sat Feb 4, 1-5 pm, free) **MATT BAUME**

*We also recommend...*

**Mimosas Cabaret:** Unicorn, Sat-Sun, 1 pm, \$25, through May 28  
**Queer Date Night Shorts:** Northwest Film Forum, Wed Feb 1, 7 pm, \$5

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OLAF AKA RYAN Look we made it on the newspaper!! Ahahaha so cool. I'm so glad that you're in town again. I love you so much. I hope this message reaches you.

SWEETIEFACE I confess I hope we have the most wonderful year full of grand adventures, fantastical bedtimes, and maybe finally watching the rest of Mad Men.

DEAR SIR I have interest in expressing my deepest feelings of love and affection for you on all the days in the foreseeable future. Love, your Little Slut

ROLLERGIRL You still am my everything Not a day passes by that I don't think of you. What could be and what will be.

HAND FOR MY HOTNESS Two kids, six degrees, and a lifetime of romance years. Then you and I will have our own love through 25 Valentines Days Still and forever

CAL KING MATTRESS Sweet cherry woman. You continue to make my heart and hog thrill. You take me to the moon and back. Let's make out as much as possible. I love you.

PURA VIDA BOY Thanks for the incredible year. I wouldn't have wanted to spend it with no other boy but you. I love more than ever.

AI SHITE Darling, you remain as aesthetically pleasing as the day we first met. I believe I am the most fortunate person in this sector of the galaxy. Chord

RAINBOWDIEBIE LUV YOUR BIG BACOONS, DELICIOUS PUSSY, EXPERT COCKSUCKING MOUTH, & PERFECT ASS THAT BEGS 2 B SPANKED TIL ITS BURNING UP 4 U, WILL U BE MY SLUTTY BIG J

HOMSKY & DAD I'm glad to have such cool people in my life. I love you very much.

NEW CUPID BEARDY I'm so in love with you. Ferdinand, what's over there? mazza kingdom? sheer clear of that nonsense, oh, this one sounds nice... jeremy island pants optional

B.M.M. 143 For 4 years you made me feel like the luckiest man on earth. You are now gone but my heart goes with you. I will always remember you.

MY SEXY HONEY You are the most delicious, handiest, most arousing a girl could ask for. You light up the room and wet my panties! I love you! Now let's fuck! LOVE YOU TRUE We love you so much! Be safe.

VALENTINES HALL I can't remember how long we've been together but I will always remember that day. Also, you're smart and stuff and I love you. Whatever.

KC SUG SEXYWIFE I basically want to shack up w/you in the desert for a couple of little shirts, and drive a cute little truck around with the license plate, yes!

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# THINGS TO DO ➤ VALENTINE'S DAY

Find the complete calendar of things to do for Valentine's Day at [strangerthingstodo.com](http://strangerthingstodo.com)  strangerTTD

[Stranger Things To Do](#)

## FOOD & DRINK

**Chocofest:** The Pike Pub at Pike Brewing Company, Sun Feb 12, 6-9 pm, \$60

**Cupid is Stupid - So Let's Drink!**

Frolik, Sat Feb 11, 7 pm-1:30 am, \$25/\$30

**Galentine's Day #resist:** Solo, Mon Feb 13, 6 pm, \$20

**Gatsby Valentine's Day:** The BackDoor @ Roxy's, Tues Feb 14, 6 pm, \$150/couple

**Hearts and Wine:** Herban Feast, Fri Feb 10, 6-9 pm, \$65-\$750

**How to Make a Sexy Supper for Valentine's Day:** Hotel Andra, Fri Feb 10, 6-8 pm, \$95

**Valentine Wine Tasting Event:** Rainier Beach Community Center, Sat Feb 11, 4-9 pm, \$10/\$15

**Valentine's Day Wine & Cocktail Hour:** Volunteer Park Conservatory, Tues Feb 14, 5-8 pm, \$30

## LIVE MUSIC

**Andre Feriante: The Four Seasons of Love:** Benaroya Hall, Sat Feb 11, 8 pm, \$41.50

**DOTV 12: Always In Our Hearts:** Crocodile, Fri Feb 10, 8 pm, \$15

**Early Music Underground: Baroque 'n' Hearts:** Resonance at SOMA Towers, Bellevue, Sat Feb 11, 7:30-9:30 pm, \$20

**Gail Pettis Valentine's Day Party:** Tula's, Tues Feb 14, 7:30 pm, \$18

**Happy Heartbreak, Bobby's Oar plus Choke the Pope & Fond Farewell:** Substation, Sat Feb 11, 5-8:45 pm

**In The Drink: "Love On The Rocks":** Triple Door Musicquarium Lounge, Tues Feb 14, 8 pm, free

**An Intimate Night with Rome:** 88 Keys, Tues Feb 14, 8-11 pm, \$30-\$275

**Lavender Country Valentine's Day:** Couth Buzzard Books Espresso Buono Cafe, Sat Feb 11, 7:30-9:30 pm, \$10 donation

**Lemolo with Natasha Kmeto,**

**Headwaves:** Nectar, Tues Feb 14, 7:30-11 pm, \$13-\$15

**Love & Liquor with Maiah Manser, Saint Claire, Scarlet Parke, and Dream Journal:** Barboza, Tues Feb 14, 8 pm, \$10

**Love Is SO Radical:** Southgate Roller Rink, Tues Feb 14, 8 pm, \$10-\$15

**Mindi Abair and the Bone Shakers:** Jazz Alley, Tues Feb 14, 9:30 pm, \$33.50/\$40.50

**Pre-Valentine's Day Show with Female Punk Bands!**: Tim's Tavern, Sat Feb 11, 8 pm-midnight, \$7

**Seattle Opera Guild Diamond Jubilee Dinner and Concert:** Women's University Club of Seattle, Sun Feb 12, 5:30 pm, \$95

**Valentine's Concert:** Highline Performing Arts Center, Burien, Fri Feb 10, 7:30 pm, \$20

**Valentine's Day Dinner & Dancing:** Century Ballroom, Tues Feb 14, 6:15 pm-12:30 am, \$25-\$65

## PERFORMANCE

**As You Wish:** Theatre Off Jackson, Tues Feb 14, 8 pm, \$21/\$25

**Chance Fashion's Lingerie Edition:** Neighbours, Sat Feb 11, 7 pm, \$15/\$20/\$25

**Comedy of Love:** Unexpected Productions' Market Theater, Tues Feb 14, 8:30-10 pm, \$15

**Copious Love 2017 Fundraiser:** Rendezvous Grotto, Sat Feb 11, 7 pm, \$20

**A Date With John Waters:** Neptune Theatre, Mon Feb 13, 8-11 pm, \$38/\$100

**Dirty Martini Night:** Julia's Restaurant, Tues Feb 14, 7-9:45 pm

**French Kiss:** Can Can, Feb 9- May 28, \$20-\$125

**Hard Love: Valentine's Day with Stripped Screw Burlesque:** Columbia City Theater, Sat Feb 11, 7 and 10 pm, \$22-\$150

**Live Laugh Love: A Valentine's Day Comedy Show:** High Dive, Tues Feb 14, 8 pm-2 am, \$10/\$15

**Love Cats (Goth Night):** Theatre Off Jackson, Sat Feb 11, 10:30 pm-1:30 am, \$20/\$25

**The Naked Show:** The Ballard Underground, Feb 9-12, 7 pm, Sat Feb 11, 9:30 pm

**Relationship Status:** Scratch Deli, Sat Feb 11, 8 pm, Free/\$10

**Romantic Circus Valentine's Date Night:** Emerald City Trapeze Arts, Tues Feb 14, 7 pm, \$179/couple

**Sideshow Speed Dating:** Highline, Wed Feb 8, 7 pm, \$13

**Twisted Cabaret: My Twisted Valentine:** Hale's Palladium, Fri-Sun. Through Feb 26, \$26.50+

**When Love Speaks:** Taproot Theatre, Feb 9-25, \$40

## DJ

**Aftershock: AntiValentine featuring Superjack:** Jade, Fri Feb 10, 8 pm-2 am, \$15

**Bootie Seattle: Valentine's Party!**: Chop Suey, Fri Feb 10, 9 pm-2 am, \$5/\$10

**Emo Night LA: Emo Nite:** Chop Suey, Tues Feb 14, 8 pm, \$10

**USC Loves You 2017:** Showbox Sodo, Sat Feb 11, 7:30 pm, \$27.75-\$35

**Wicked Karma: Bollysutra Valentine's ion:** Contour, Sat Feb 11, 10 pm, \$5

## MARKET

**Galentine's Day Pop-Up:** Drizzle & Shine, Fri Feb 10, 4-8 pm, Sat Feb 11, 12-4 pm

**I Adore Mi Amor Market!**: Anchor Pub, Everett, Sat Feb 11, 12-5 pm, free

**Pop Up Mercado: Con Corazón:** Highland Park Improvement Club, Sun Feb 12, 12-5 pm, free

## OUTDOORS

**Cupid's Undie Run:** Art Marble 21, Sat Feb 11, 12-4 pm

**Valentine's Day Dash:** Green Lake Park, Sun Feb 12, 8 am-noon, \$35-\$45

## SEX

**Valentine's Day Soirée: Positions of Pleasure:** Babeland, Sat Feb 11, 7 pm, free

**Valentine's Day Soiree with Naked Winery, Babeland, and Bijoux Indiscrets:** The Factory Luxe, Wed Feb 8, 7 pm, free

**Valentine's Day Warm Up with Pole Fitness:** Babeland, Thurs Feb 9, 7 pm, free

## READINGS & TALKS

**Afrodisiac Erotic Poetry Show Presents My Funny Valentine:** Parlor Live Comedy Club, Bellevue, Sun Feb 12, 6:30 and 9:30 pm, \$20-\$35

**Breaking Up Is Hard To Do Storytelling Book Tour: Seattle:** Push/Pull, Sat Feb 11, 7 pm, free

**Cupid Ain't @#\$%!: An Anti-Valentine's Day Poetry Movement:** The Hillman City Collaboratory, Fri Feb 3, 8-11 pm, \$10-\$40

**Swipe Right: Modern Valentine:** Living Computers Museum, Sat Feb 11, 6-10 pm, free

**A Very Poly Valentine's with Multiamory:** Rendezvous, Tues Feb 14, 7 pm, \$15

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# Music Is Art That Comes From The Heart

# THINGS TO DO MUSIC

## Noteworthy Shows This Week

strangerthingstodo.com [@SEShows](#)

### WEDNESDAY 2/1

#### Jimmy Webb

(Jazz Alley, all ages) Jimmy Webb is psychedelic! I mean, way, way psychedelic! How psychedelic, you ask? He wrote a whole song about living inside a paper cup because he's too scared to go out into the world! (He wants you to join him inside his condo paper cup.) This song went to number 34 on the *Billboard* chart! Recorded by the Fifth Dimension, that was! Jimmy Webb has written many other psychedelic songs! Some of them are even country songs, to boot! One of them was recorded by Isaac Hayes! He made it 19 minutes long! It was still a country song! And I'm not even talking about "MacArthur Park." No, I'll let you figure out "MacArthur Park" on your own. **ANDREW HAMLIN**

### THURSDAY 2/2

#### Alcest, the Body, Creepers, Wrekmeister Harmonies

(Highline) What happens when the art-metal crowd dabbles in traditional songcraft? Tonight you have four case studies. Some folks bristled when Alcest shed their last vestiges of black metal for the exquisite dream pop of 2014's *Shelter*, though it was flawless as a narcotic indie-rock album. The Body's *No One Deserves Happiness* flirted with pop elements, but those accessible moments only served as a Trojan horse for their signature tortured industrial sludge. Creepers serve as the psychedelic shoegaze outlet for two-fifths of Deafheaven, and it consequently sounds as if you softened the wrathful edge of *Sunbather* with a hefty dose of pot and psilocybin. The rotating collective Wrekmeister Harmonies absorbed members of Godspeed You! Black Emperor for their latest album, resulting in a record of gloomy dirges bookended with neoclassical drones and folk balladry. **BRIAN COOK**

#### Mayhem, Inquisition, Black Anvil

(El Corazon, all ages) One could call true Norwegian black-metal band Mayhem "stорied." As in, there are really two stories that follow them around. First, that their original singer, Dead, well, committed suicide—and his bandmates wore pieces of his skull as jewelry. Second, that their original guitarist Euronymous was murdered by ex-bassist Varg Vikernes, who also burned down some historic churches. These true stories overshadow the band's chaotic, high-speed, and unhinged brand of heavy metal, but at least the outfit's first album, 1994's *De Mysteriis Dom Sathanas*, is considered a classic in the genre. Lucky us, the band is playing that album in its entirety on this tour. Come for them, but arrive early for the frankly better songs by openers Black Anvil and Inquisition. **JOSEPH SCHAFER**

#### The Black Lips, Selector Dub Narcotic

(Chop Suey, all ages) The Black Lips are tough to write about, since their gnarly, raucous flower-freak sound was so original and dedicated for a very small subset of music when they started grinding on their own, but now that so many shitty garage-filth-slacker-punk bands have aped their sound, it's difficult to separate the founding fathers from the



#### The Murder City Devils

Fri Feb 3  
at Crocodile

apostles. Because, of course, the Black Lips didn't invent punk or rock or punk rock, but they did manage to shake some nasty Atlanta salt on their trade in a way that made their subgenre more surreally juvenile (and thus accessible) while also showcasing a talent for hiding real skill amid woozy shithole humor. I don't think the most fucked-up band at the end of the night deserves a trophy, but it remains true that these guys have sacrificed some serious liver tissue for almost two decades now in a supposedly slacker genre, so some credit is still due. **KIM SELLING**

#### Boogarins

(Barboza) Dinho Almeida (vocals and guitar) and Benke Ferraz (multi-instrumentalist), cofounders of Brazilian psych-rock outfit Boogarins (Portuguese for a kind of jasmine flower), joined forces in 2012. When DJ Chilly interviewed them on KEXP last year, Ferraz recalled that they started writing songs in high school. In 2013, the Goiânia band expanded to a quartet and released their debut, *As Plantas Que Curam*. By their 2015 follow-up, *Manual*, they knew better than to mess with their winning formula. Instead of a change in direction, it's a more confident take on a relaxed style in which samba-esque vocals entwine with luminescent guitars and cool-jazz rhythms, like *Fifth Dimension* Byrds by way of Syd Barrett-era Pink Floyd. They're one of the best psychedelic acts going—in Brazil or anywhere. **KATHY FENNESSY**

#### Kenneth James Gibson, AriSawkaDoria, Michael Manahan, Orbit Service, Tubbs & Oats

(Triple Door) Kenneth James Gibson is a musical chameleon with a surplus of musical aliases and ideas, most of them fascinating. He began in the mid '90s with the Texas psych-rock/shoegaze group Furry Things,

before turning workaholism into a career as an electronic-music producer of extraordinary eclecticism. His work has spanned IDM (Eight Frozen Modules), experimental techno (apendics.shuffle, Reverse Commuter), dubwise techno (Dubloner, Premature Wig), as well as ambient excursions under his own name for Kompakt's esteemed Pop Ambient sub-label. Plus, Gibson's recently returned to rock with the spacious, melodious Bell Gardens. Tonight Gibson and Brian McBride (of drone superstars Stars of the Lid and Bell Gardens) will perform tracks from Gibson's *The Evening Falls*, a collection of somberly gorgeous ambient compositions that rivals the majestic work of William Basinski and the Caretaker. **DAVE SEGAL**

### FRIDAY 2/3

#### Adam Ant, Glam Skanks

(Neptune, all ages) Reasons to go see Adam Ant: He looks like Gary Oldman—with a pirate's hat! His last album is really weird. It sounds like he made the whole thing hiding in a basement with a drum machine—like Sly Stone on *There's a Riot Goin' On*, only he's Adam Ant. He called the album *Adam Ant Is the Blueblack Hussar in Marrying the Gunner's Daughter*. He does not own a television. You can yell for him to play his new songs, but not that skeevy one about lust after a teenager. That one's just too squick. But the other ones are really good. And you get the hits! More hits! And weird stuff cut out from magazines and plastered onto his hat! Ridicule is nothing to be scared of! Live it! **ANDREW HAMLIN**

#### Murder City Devils, Corey J. Brewer, Constant Lovers

(Crocodile, all ages) They might not be the best, the fastest, or the loudest, but damn it,

they're the coolest. The Murder City Devils are a Northwest institution, well known for their raucous live sets that saw the band going as far as lighting their cymbals on fire. After breaking up in 2001 and playing a handful of reunion shows throughout the late 2000s, the Devils blessed us in 2014 with a new eight-song album. They might be back together, but they're far from a full-time touring machine, so if there's a rare chance to see them play live, take it and cherish it. **KEVIN DIERS**

#### Mark Eitzel, Howe Gelb

(Triple Door, all ages) It's not a huge shocker that two of the most enduring talents to emerge from the spawning ground of songwriter-led '90s bands, Howe Gelb and Mark Eitzel (Giant Sand and American Music Club, respectively), would turn away from the chaos of rock 'n' roll and toward the sonic and harmonic limpidity of the pop vocal. Gelb's recent *Future Standards* embraced some overt jazz moves—though the songs retain his trademark dusky impressionism. Eitzel's latest, *Hey Mr. Ferryman*, released last week, is a bracing, lively collection of the eccentric poetics he has been refining for decades. But it also has a sweet hush about it that corresponds to Eitzel's latter-day emergence as a showman on stage. He's not a belter, but a proper mic-in-hand, gesticulating vocalist of the old school. (P.S. Don't say "crooner." "Crooner" has been retired.) Eitzel's new album sounds like it's listening to him. You should follow its lead. **SEAN NELSON**

### SATURDAY 2/4

#### Squall: Spacement, Ffej, Eric Ostrowski

(Timbre Room) Hark, a rare live appearance by Spacement (aka Jeff Brown) is upon us. His 2015 album on local label Further,

*Continued ▶*

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**2/1** WEDNESDAY *The Crocodile Presents:: Lemuria @ The Sunset Cayetana, Mikey Erg 21+*

**2/3** FRIDAY *The Crocodile Presents:: The Murder City Devils Corey J Brewer, Constant Lovers All Ages Sold Out*

**2/4** SATURDAY *The Crocodile Presents:: The Crying Spell (EP release) Black Celebration (Depeche Mode Tribute), Jason Kertson All Ages*

**2/7** TUESDAY *Mike Doughty with special guests Wheatus All Ages*

**2/8** WEDNESDAY *TG Presents:: Cherry Glazerr Slow Hollows All Ages*

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**2/9 PROF 2/10 DANCING ON THE VALENTINE 2/11 AYRON JONES AND THE WAY 2/12 CREMATORIUM 2/13 THE DREAM 2/14 AUSTRALIA 2/15 YOU BLEW IT! @ THE VERA PROJECT 2/15 NONAME 2/17 NITE WAVE 2/18 KORE IONZ 2/19 DAVID DUCHOVNY 2/21 CLIPPING. 2/23 CHICANO BATMAN 2/24 ELECTRIC GUEST 2/24 HIPPO CAMPUS @ NEUMOS 2/25 RIFF RAFF 2/28 SINKANE @ THE TRACTOR 3/2 P.O.S 3/4 BRAZILIAN CARNIVAL 3/5 GREG PROPS**

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**2.14** **LEMOLO**  
**2.16** **MONOPHONICS + ORGONE**  
**2.17** **JOHN BROWN'S BODY**  
**2.18** **FLOWMOTION + ANDY COE**  
**2.19** **KNEEBODY**  
**2.22** **FAR OUT WEST, PEPPER PROUD, HONEY MUSTARD**  
**2.23** **THE GLADIATORS**  
**2.24** **SCOTT LAW**  
**2.25** **MARIACHI FLOR DE TOLOACHE**  
**2.26** **JON WAYNE AND THE PAIN**  
**2.28** **POLYRHYTHMICS**  
**3.1** **MARBIN**  
**3.2** **!MAYDAY!**  
**3.3** **ELDRIDGE GRAVY & THE COURT SUPREME**  
**3.4** **CLINTON FEARON**  
**3.10** **DIRTWIRE**  
**3.16-17** **ALO (2 NIGHTS!)**  
**3.18** **POLECAT**  
**3.23** **TROUT STEAK REVIVAL**  
**3.24** **SAMMY J**  
**3.25** **PRINCE&MJ**  
**3.29** **THE WERKS**  
**4.2** **ROBERT RANDOLPH & THE FAMILY BAND**  
**4.7** **THE JUAN MACLEAN**  
**4.9** **LIL DEBBIE**  
**4.13** **JENNY & THE MEXICATS**  
**4.15** **MINNESOTA**  
**4.22** **LAS CAFETERS**  
**5.20** **MARK FARINA-MUSHROOM JAZZ**

## THINGS TO DO **MUSIC**

*Detonation Waves*, spurred flashbacks to the equilibrium-subverting, dystopian synth (de) compositions of Nik "Pascal" Raicevic and Gil Mellé's *Andromeda Strain* score. Spacement's latest release, 2016's *Progress Between Wars*, steers away from the malevolent turbulence of *Detonation Waves* and embraces a stately ambience that recalls somber, placid Brian Eno LPs like *On Land* and *Apollo: Atmospheres & Soundtracks* and the interstellar zone-outs of Pete Namlook. With his exceptional output over the last few years, Brown has ascended to the upper reaches of Seattle's ambient-music ecosystem, along with Raica, Norm Chambers, and Gel-Sol. **DAVE SEGAL**

## Wax Tailor, L'Orange

(Showbox at the Market, all ages) Unless you're a fan of European electronic music, chances are you haven't been hipped to Wax Tailor, aka Jean-Christophe Le Saout, the France-based DJ/producer who showcases his beat-making and turntable skills amid stitching together samples from his vast collection of old LPs. The result is a groove-hawking, head-bob-spurring sound that touches on soul, funk, blues, hiphop, psych rock, and light spaghetti western drama, all in one tripped-out package. Even if you haven't heard of the dude, you probably know some of his collaborators, like Wu-Tang Clan heavyweight Ghostface Killah, UK trip hop master Tricky, and elder statesman of soul Lee Fields (all of whom appear on Wax Tailor's fifth and most recent outing, 2016's *By Any Beats Necessary*). Adding further value to the bill: Nashville producer L'Orange, likely best known for his work with Dan the Automator and a pretty righteous album with Kool Keith that dropped

in 2015, *Time? Astonishing!* **LEILANI POLK**

SUNDAY 2/5

The Cure released *Boys Don't Cry* 37 years ago today. \*Sniff\*.

**MONDAY 2/6**

On this date in 1982, Kraftwerk became the first German band to top the US charts with "The Model"/"Computer Love."

**TUESDAY 2/7**

## Run the Jewels, the Gaslamp Killer, Gangsta Boo, Nick Hook, Cuz

(Showbox Sodo, all ages) From a certain angle, consistency, even at a high level, can look a lot like stagnation—a conundrum facing many long-running acts. But Run the Jewels, the power duo comprising New York alt-rap legend El-P and fierce veteran Atlanta lyricist Killer Mike, are still finding fertile ground on their third full-length. They've done so through a knack for collaboration with everyone from Zack de la Rocha to Trina and Kamasi Washington, and a general abrasiveness that, despite breaking through to festival-sized audiences, shows their drive to separate themselves from the radio-friendly horde. The tag team has been around long enough to know that evolution is necessary, but for the moment, they're still riding high. **TODD HAMM**

**Tyvek, Fred Thomas, SSDD, Vasquez!**

(Victory Lounge) With a decade-plus of touring and recording under their belt, Detroit's Tyvek are elder statesmen in punk's establishment, and their work on last year's

*Origin of What* LP reveals a perpetually restless band scavenging about on the genre's outskirts. Revolving around guitarist Kevin Boyer, the band has seen nearly 25 members to date, which speaks to Boyer's relentless commitment to keep Tyvek's sound equally classic and current, at times calling to mind Parquet Courts at their most unhinged. Rounding out the bill are the Ann Arbor-via-Montreal bedroom pop-rock stylings of Fred Thomas and local punk stalwarts SSDD and Vasquez!

**NICK ZURKO**

## **The Gaslamp Killer, Trackstar the DJ**

(Barboza) The Gaslamp Killer's rise from wildly eclectic underground DJ and producer to galvanizing fixture at large EDM festivals has been a surprising but welcome development. The LA-based selector—who's also somehow opening for Run the Jewels tonight—is a distinctively manic presence behind the decks. He gives sporadic running commentary on the cuts he's spinning while busting extravagant interpretative moves to their exciting sounds. An epicurean vinyl hound (peep his *Crate Diggers* episode on YouTube) who's championed by Britain's esteemed Finders Keepers crew, GLK is the rare jock who can combine super-geeky knowledge of psych rock, world/library music, funk, hiphop, drum 'n' bass, etc. with crowd-stoking theatrics. You will leave his sets enlightened and sweaty. **DAVE SEGAL**

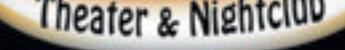
**Cory Hanson (of Wand), Darto  
Whitney Ballen**

(Chop Suey) Cory Hanson's played a key role in shaping Wand into one of America's most luminescent psych-rock groups. The LA-based vocalist/guitarist and Ty Segall accomplice in

the Muggers possesses one of those dreamy, faraway voices that have levitated countless psychedelic bands over the last five decades. Over three full-lengths, Hanson helped Wand attain a perfect balance of tunefulness and trippiness. (Did you catch their spectacular set at last year's Capitol Hill Block Party? Wowee zowee.) Hanson's debut solo album for Drag City, *The Unborn Capitalist from Limbo*, swerves away from Wand's wilder tendencies and aims for a more acoustic and orchestral sort of baroque pop that lands in the sweet intersection between the mellower moments on Love's *Forever Changes* and the Left Banke's sumptuous, overcast balladry. S'beautiful. **DAVE SEGAL**

## Aluk Todolo, Insect Ark, Caligula Cartel, Serpentent

(Highline) There's a fine line between meditative and hypnotic versus just straight-up repetitive and monochromatic. Black metal often aims for the former but winds up the latter. One of black metal's biggest hurdles in that regard is making their trebly sheen of distorted guitars convey some sort of dimension. France's Aluk Todolo understand that creating a transcendent experience requires creating an aural illusion of space. Taking structural cues from krautrock masters like Can and Neu!, Aluk Todolo find locking percussive grooves and then use those sturdy foundations to explore the abrasive textures, crusty dynamics, and dissonant melodies of kvlt metal. At a low volume, their albums are soothing. At a high volume, they induce a perpetual jolt of adrenaline. But witness them in the flesh and you'll be transported across the astral plane. **BRIAN COOK**

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<b>FRI 2/3 // 10 pm</b>	4/4 MUSIC
<b>HUNT &amp; GATHER</b> presents <b>EPIC</b> Featuring Sean Majors open to close // \$15	
<b>SAT 2/4 // 10pm</b>	Top 40/R&B/HipHop/House
<b>NIGHT CRUSH</b> presents <b>Hella Queer!</b> Featuring Howin 1000 and Riff-Raff // \$10	
<b>SUN 2/5 // 10pm</b>	HOUSE MUSIC
<b>FLAMMABLE</b> West Coast's longest running house night. with Wesley Holmes and Brian Lyons // \$10	
<b>THEATER</b>	
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**2/4 ZEN SEIZURE (BAR SHOW)**  
**2/8 KIMO MURAKI (BAR SHOW)**  
**2/10 SOYAYA (BAR SHOW)**  
**2/11 STRIPPED SCREW BURLESQUE: HARD LOVE**

**2/12 THE BROTHERS HUGHES**  
**2/17 IRIKANDJI PHYSICS OF FUSION**  
**2/18 AMANDASCHRONICLES (EARLY)**  
**2/18 AFTER MIDNIGHT CABARET (LATE)**  
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**ALTERBEAST**  
**DEPTH OF HATRED / AENIUMS /**  
**AETHERE / AETHEREUS / ODYSSIAN**

**MON 2/20 6PM**

**MARDUK**  
**INCANTATION / SVART CROWN**

**WED 2/22**

**AMARANTHE**  
**FAILURE ANTHEM / CITIZEN ZERO /**  
**CYPHER 16 / SMASH INTO PIECES**

**THU 2/23 6PM**

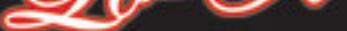
**BORN OF OSIRIS**  
**VOLUMES**  
**OCEANS ATE ALASKA /**  
**WITHIN THE RUINS / FIRES FROM THE GODS**

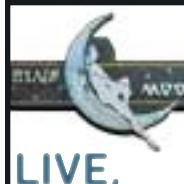
**TUE 2/28 5:45PM**

**COMBICHRIST / DOPE**  
**SEPTEMBER MOURNING /**  
**DAVEY SUICIDE / I AM INFAMY**

**UP AND COMING: 2/26 ULI JON ROTH 3/1**

**MAX & IGGOR CAVALERA "RETURN TO ROOTS TOUR" 3/2 OTEP 3/5 DEVIL DRIVER / DEATH ANGEL 3/6 DARKEST HOUR 3/7 ARCH GOAT 3/13 HAVOK / WARBRINGER 3/14 ARCHITECTS 3/30 DESPISED ICON / CARNIFEX**

 <h1>Lo-Fi</h1> <h2>PERFORMANCE GALLERY</h2>	
<p><b>POC AS FUCK</b>  <b>FEATURING:</b>  <b>Earnie Ashwood,</b>  <b>Smith &amp; Whitaker w/</b>  <b>Jones, Danny Denial,</b>  <b>The Good, White Tears,</b>  <b>Peace &amp; Red Velvet</b></p>	
<b>Thu</b> <b>2/2</b> <b>8pm</b>	<b>DUG - RARE FUNK</b> <b>DANCE PARTY \$7</b>
<b>Sat</b> <b>2/4</b> <b>9pm</b>	<b>STILL ILL V.</b> <b>ROLLING OLD SCHOOL</b> <b>80'S, 90's and 00's</b> <b>Hip Hop Party! \$7</b>
<b>Thu</b> <b>2/9</b> <b>8pm</b>	<b>Crocodile Presents:</b> <b>KEVIN GARRETT</b> <b>- Sold Out!</b>
<b>Fri</b> <b>2/10</b> <b>9pm</b>	<b>SEAGAZE PRESENTS:</b> <b>Black Glass,</b> <b>Vibrissae, The Purrs,</b> <b>Blackpool Astronomy</b>
<b>Sat</b> <b>2/11</b> <b>9pm</b>	<b>EMERALD CITY</b> <b>SOUL CLUB \$10</b>

	Wes Sp8 The Sinbound Liquorjacket
 @bluemoonseattle 712 NE 45th 675-9116	FRI Low Hums Betsy Olsen Feed
 SAT Goawayson Oliver Elf Army Dada Fructose Nail Houses	SAT Goawayson Oliver Elf Army Dada Fructose Nail Houses
 SUN Big Game Potluck! After live music from Fort Defiance & Jimmy Dunn	SUN Big Game Potluck! After live music from Fort Defiance & Jimmy Dunn
 MON Comedy Open Mic Andy Coe Grateful Dead covers	MON Comedy Open Mic Andy Coe Grateful Dead covers
 TUE Leif Totusek Guitar Savant	TUE Leif Totusek Guitar Savant



### SEA MONSTER live music

7 nights a week featuring:

**TUESDAYS W/JOE DORIA B3**  
organ live jazz fusion 10pm,  
opening band 8pm \$5

**WESTSOUND WEDNESDAYS**  
live rare soul &  
original funk family 9:30pm \$5

### AQUA SOUL THURSDAYS

Live Soul Music at 10pm \$5  
Ladies in free + \$1 off drinks

**FUNKY 2 DEATH FRIDAYS**  
live funk and soul revue w/  
DJ ROC PHIZZLE at 9pm \$7

### SAT & SUN BRUNCH

10am-3pm w/ LIVE JAZZ  
12-2pm, ALL AGES TIL 10PM

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HAPPY HOUR 4-6 DAILY**  
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## THURS, 2/2 - SUN, 2/5 STEVEN GILLESPIE

A decade into his standup career, Steve Gillespie moved from Minneapolis to LA, recently made an appearance on Conan, and released his critically acclaimed first album, *Steve Fever*.



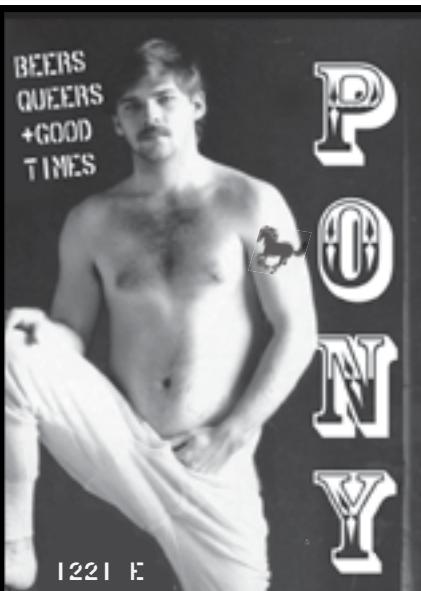
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SOI & UNION

**BRUNCH**  
SAT & SUN 11AM - 3PM



**MON - THU: 5PM TO 2AM**  
**FRI - SUN: 3PM TO 2AM**  
**PONYSEATTLE.COM**

# THINGS TO DO MUSIC

## The Best of the Rest of the Shows This Week

strangerthingstodo.com [@SEShows](#)

★ = Recommended    A = All Ages

**WED 2/1**

### LIVE MUSIC

**CENTRAL SALOON** Mating  
Ritual with Satchmode, 8:30  
pm, \$10

**CROCODILE** SafetySuit  
with Armors, 8 pm, \$15; **SONREAL**, 8:30 pm, \$10-\$50

**FREMONT ABBEY** Shel  
with Guests, 8 pm, \$12

**THE FUNHOUSE** The  
Toasters, 7 pm, \$12/\$14

**HIGHWAY 99** The Bailey-  
Weston Band, 8 pm, \$7

**★ NECTAR** Skerik's  
Bandelabra with Industrial  
Revelation, 8 pm, \$12/\$16

**PARAGON** Two Buck Chuck,  
8 pm, free

**RENDEZVOUS** Not Ben  
Shin, Brian Hoffman, Bigger  
Than Mountains, Transient  
Vultures, 9 pm, \$5

**SEAMONSTER** Rippin'  
Chicken, 10 pm, \$5

**SLIM'S LAST CHANCE** The  
Billy Joe Show, 8 pm, free

**STUDIO SEVEN** Powerman  
5000, Orgy, Death Valley  
High, Knee High Fox, Jack  
Havoc, Guests, 6 pm, \$20/\$25

**SUBSTATION** TBASAS Lo-Fi  
All Stars #86, 8 pm, \$6

**SUNSET TAVERN** Lemuria,  
Cayetana, Mikey Erg,  
8:30 pm, \$13

**★ TRIPLE DOOR** Mouths  
of Babes with Camille  
Bloom, 7:30 pm, \$15

**JAZZ**  
**★ CONOR BYRNE**

Tarik Abouzied's First  
Wednights, 9 pm, free

**★ TULA'S** Smith/Staelens  
Big Band, 7 pm, \$10

**DJ**  
**BASTILLE CAFE BAR** Le  
Verlan with DJ Paces Lift,  
8-11 pm, free

**CONTOUR** NuDe  
Wednesdays, 9 pm, free

**LO-FI** Loving Touch, 9 pm-2  
am, free

**★ LOVECITYLOVE**  
LOVECITYLOVE X  
WEDNESDAYS, 8-11 pm,  
\$5/\$10

**★ Q NIGHTCLUB** Forms:  
Purity Ring (DJ Set), 9 pm-2  
am, \$15

**THERAPY LOUNGE** Get  
Down! Soul Wednesdays,  
8 pm-2 am, free

**CLASSICAL**  
**★ MEANY HALL** Escher  
Quartet, 7:30 pm, \$40-\$45

**THURS 2/2**

### LIVE MUSIC

**★ CHAPEL PERFORMANCE**  
**SPACE** Nonsequitur: 32nd  
Seattle Improvised Music  
Festival, \$5-\$15 donation

**COLUMBIA CITY THEATER**  
Crash The Glass: An All-  
Female Music Series,  
8 pm, free

**CONOR BYRNE** Virgin of  
the Birds, Patrick Galactic,  
Richie Dagger's Crime,  
8 pm, \$8

**THE FUNHOUSE** Witch  
Ripper, Year of the Cobra,  
Smooth Sailing, Into The  
Storm, 8 pm, \$6/\$8

**HIGHWAY 99** A Very Special  
Western Swing Show with  
Deke Dickerson and Guests,  
8 pm, \$20

**LASER DOME AT PACIFIC  
SCIENCE CENTER** Live in  
the Laser Dome,  
8:30 pm, \$15

**★ CHAPEL PERFORMANCE**  
**SPACE** Nonsequitur: 32nd  
Seattle Improvised Music

★ **NECTAR** Sir Mix-A-Lot  
with Grayskul, Ayo Dot

& The Uppercuts, Nick  
Weaver, Landon Wordswell,  
DJ Indica Jones, 8 pm,  
\$22/\$25

**PONY** Hussy: Pink Parts &  
Friends, 9 pm-2 am, \$5

**THE ROYAL ROOM** Harris  
Eisenstadt Old Growth  
Forest, 7:30 pm, \$12

**SEAMONSTER** Aqua Soul,  
10 pm, \$7

**★ THE SHOWBOX** Tribal  
Seeds, Raging Fyah, Nattali  
Rize, 8:30 pm, \$20/\$22

**SUBSTATION** Letters From  
Traffic, Kali & AIT, Black  
Plastic Clouds, 8 pm, \$10

**★ SUNSET TAVERN** Deep  
Sea Diver, Ben Von  
Wildenhaus, Helen Mabel,  
Shay Carlucci, 9 pm, \$12

**TRACTOR TAVERN** The  
Hasslers, Deception Past,  
Old Coast, 8 pm, \$8

**★ TULA'S** Dan Kramlich  
Trio: aka Grunge Trio,  
7:30 pm, \$12

**VITO'S RESTAURANT &  
LOUNGE** Casey MacGill,  
5:30 pm, free

**★ WEREWOLF VACATION**  
Mommy Long Legs,  
Máscaras, Dirty Spells, Lilac,  
8:30 pm-midnight, \$5-\$10

### JAZZ

**★ BARCA** Jazz at Barca, 9  
pm-midnight, free

**JAZZ ALLEY** Rachelle Ferrell,  
Feb 2-5, 7:30 pm, \$33.50

**VERMILLION** First  
Thursdays at Vermillion:  
patchtax, Some'tet, SATrio+,  
8 pm, free

### DJ

**BALLROOM** Throwback  
Thursdays, 9 pm, free

**GRIM'S** Special Blends, 8  
pm-2 am, free

**★ HAVANA** Sophisticated  
Mama, free

**KREMWERK** LEVITATE: The  
Block Society / Amorphous,  
9 pm-2 am, \$7.50/\$10

**PONY** Hussy: Pink Parts &  
Friends, 9 pm-2 am, \$5

**Q NIGHTCLUB** Studio 4/4:  
Low Steppa, 9 pm-2 am, \$12

**R PLACE** Thirsty Thursdays:  
DJ Flow, free

**TIMBRE ROOM** SubMerge:  
Awakening with Kadeejah  
Streets, Recess, Mz Artiz, 9  
pm-2 am, free

**TRINITY** Beer Pong  
Thursdays, 9 pm-midnight,  
free

### CLASSICAL

**★ BENAROYA HALL**  
Emmanuel Ax with  
Beethoven's Emperor  
Concerto, 7:30 pm, \$22-\$12

**★ BRECHEMIN**  
**AUDITORIUM** Scholarship  
Chamber Group: Evergreen  
Trio, 7:30 pm, free

**HAVANA** Viva Havana, 9  
pm, \$11

**KREMWERK** Research:  
Christopher Rau, 10 pm, \$10

**★ LO-FI DUG**: Rare Funk  
Dance Party, 9 pm, \$7

**NEIGHBOURS** Absolut  
Fridays, 9 pm

**Q NIGHTCLUB** HEAVYY, 10  
pm-2 am, \$10

**R PLACE** Transcendence:  
with DJ E, 9:30 pm

**RE-BAR** EPIC with Sean  
Majors, 10 pm-2 am, \$15

**TIMBRE ROOM** Black  
Asteroid, JGarrett, Cody  
Simpson, Biome, 9 pm-  
2 am, \$10

**BLUE MOON TAVERN** Low  
Hums, Betsy Olsen, Feed,  
9 pm, \$5

**TRINITY** Massive Fridays,  
free

**VERMILLION** Session  
Fridays, 9 pm-2 am, free

Festival, \$5-\$15 donation

**COLUMBIA CITY THEATER**  
★ **Nacho Picasso**, KID Jone\$,  
Nikko Savage, Hampton,  
Mike Ramos, 7:30 pm,  
\$10; Ralph Reign, Raven  
Matthews, K Rad, 8 pm,  
free

**CONOR BYRNE** Kye Alfred  
Hilliig, Thousands, Cloud  
Person, 9 pm, \$8

**DARRELL'S TAVERN**  
Vanity Mirrors, the Service  
Providers, the Robert Roth  
Band, 9 pm-2 am

**★ THE FUNHOUSE** Kylle  
Reece, Brian Butcher, Point  
of Arches, James Berkley, 7  
pm, \$8/\$10

**HIGH DIVE** McTuff, Your  
Sweet Action, Starlene Earl,  
8 pm, \$8/\$12

**HIGHWAY 99** The Guessing  
Game, The Glenn Cannon  
Blues Trio, The Adarna,  
9 pm, \$15

**THE KRAKEN BAR &  
LOUNGE** Poke Da Squid,  
Disorderlies, Amsterdam,  
Led Fed Infants, 9 pm-2  
am, \$7

**★ MOPOP** Through the  
Eyes of Art, 8-11 pm, \$15

**★ NECTAR** Sir Mix-A-Lot  
with Grayskul, Ayo Dot  
& The Uppercuts, Nick  
Weaver, Landon Wordswell,  
DJ Indica Jones, 8 pm,  
\$22/\$25

**SKYLARK CAFE & CLUB**

The Backslide Gospel, Cellar  
Bells, Teresa & The Wolves,  
9 pm, \$7

**SLIM'S LAST CHANCE** Tell  
Me A Story, Danny & The  
Good Intentions, Janitors of  
Chaos, 9 pm, \$5

**★ SUNSET TAVERN** Deep  
Sea Diver, Ben Von  
Wildenhaus, Helen Mabel,  
Shay Carlucci, 9 pm, \$12

**TRACTOR TAVERN** Lydia  
Loveless, Angelica Garcia,  
Guests, Feb 3-4, 9 pm, \$15

**★ TULA'S** Jovino Santos  
Neto Quinteto, 7:30 pm,  
\$18

**JAZZ**  
**JAZZ ALLEY** Rachelle  
Ferrell, \$33.50

**LATONA PUB** Phil Sparks  
Trio, 5 pm, free

**DJ**  
**ASTON MANOR** House Party  
Fridays, 10 pm-2 am

**BALLROOM** Rendezvous  
Friday, 10 pm

**★ BALTIC ROOM** Juicy:  
'90s & 2000s Old School  
Throwbacks, \$10

**CHOP SUEY** Candi Pop, 9  
pm-2 am, Free before 10  
pm/\$10 after

**FOUNDATION** Resonate  
Fridays, 9 pm-2 am, \$20-\$30

## THINGS TO DO

## The Best of the Rest of the Music

Eyes, 9 pm, \$8  
**VITO'S RESTAURANT & LOUNGE** The Tarantellas, 6-9 pm, free

**WASHINGTON CENTER FOR THE PERFORMING ARTS** Pizza Klatch: A Slice of the Good Life: with Rufus Wainwright, 5:30 pm, \$25-\$85, \$130

**JAZZ**  
**JAZZ ALLEY** Rachelle Ferrell, \$33.50

**DJ**  
**AMBER** Amber Saturdays with DJ Kipprawk, free

**ASTON MANOR NRG** Saturdays, free

**BALLARD LOFT DJ** Saturdays, 10 pm, free

**BALLROOM** Sinful Saturdays: Guests, 9 pm

**BALTIC ROOM** Crave Saturdays, 10 pm

**BAROZA** Inferno, 10:30 pm, \$5/\$10

**CHOP SUEY** Dance Yourself Clean, 9 pm, \$5/ free

**CONTOUR** Europa Night with Misha Grin, 10 pm, \$10

**FOUNDATION** Elevate Saturdays, \$0-\$30

**HAVANA** Havana Social, 9 pm, \$15

**KREWMWERK** SIN: Fetish February, 10 pm-2 am, \$5; Arthaus 3.0: Broken Hearts Club!, 7-10 pm, \$7/\$9

**LO-FI** Still Ill vs Rollin Old School DJs, 9 pm, \$7

**NEIGHBOURS** Powermix: DJ Randy Schlager, \$5

**Q NIGHTCLUB** Low\_Pass: Surprise Guest Headliner, Dig-Dug, Subset, Hyde, Toastercookie, Truble, 10 pm-2 am, \$12

**RE-BAR** Night Crush, 10:30 pm-3 am, \$0-\$20

**STAGE SEATTLE** Vice Saturdays, 10 pm-2 am, Free before 10:45/\$15 after

**TRINITY** Reload Saturdays: Rise Over Run and DJ Nug

**CLASSICAL**

**★ ○ ASIAN ART MUSEUM** Those Who Remain: After Hours, 7:30-9:30 pm, \$10/\$15

**BENAROYA HALL** ★ Emanuel Ax with Beethoven's Emperor Concerto, 8 pm, \$22-\$122; ★ ○ Seattle Music Exchange Project, 8 pm, \$20/\$42

**○ CORNISH PLAYHOUSE AT SEATTLE CENTER** Frost Fest, 12:30 pm, free

**○ FIRST FREE**

**METHODIST CHURCH** Orchestra Seattle and Seattle Chamber Singers: Destiny, 7:30 pm, \$25

**○ MEANY HALL** KODO, 8 pm, \$43-\$48

**○ ST. MARK'S CATHEDRAL** Flemish Music for the House of Habsburg, 7:30 pm, \$25

**SUN 2/5****LIVE MUSIC**

**○ EL CORAZON** Alesana, For The Win, Charlatan, Vesta Collide, VS, Aviod The Void, Infamy, 7 pm, \$13/\$15

**HIGH DIVE** Black Nite Crash, Blackwater Prophet, Blackpool Astronomer, 8 pm, \$6/\$8

**SEAMONSTER** Civil Discourse: Alex Mortland, 10 pm, free

**SUNSET TAVERN** TV Girl, Poppet, Hello, I'm Sorry, 8 pm, \$10

**JAZZ**  
**THE ANGRY BEAVER** Jazz at the Beaver: Guests, free

**DARRELL'S TAVERN** Sunday Night Jazz Jam: Guests, 8 pm, free

**JAZZ ALLEY** Rachelle Ferrell, Through Feb 5,

7:30 pm, \$33.50  
**★ ○ TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$10

**★ VITO'S RESTAURANT & LOUNGE** The Ron Weinstein Trio, 9:30 pm, free; Bob Hammer, 6 pm, free

**DJ**  
**NEIGHBOURS** Noche Latina, 10 pm-2 am  
**R PLACE** Homo Hop, 10 pm  
**★ RE-BAR** Flammable, 10 pm-3 am, \$10

**CLASSICAL**  
**RESONANCE AT SOMA TOWERS** Music Works Northwest Student Showcase Recital, 2-3 pm, free  
**★ ○ ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free

**MON 2/6**

**LIVE MUSIC**  
**CAPITOL CIDER** EntreMundos, 9:30 pm, free  
**CONOR BYRNE** Bluegrass Jam, 8:30 pm, free  
**LUCKY LIQUOR** Sid Law, 3-6 pm  
**THE ROYAL ROOM** The Royal Room Collective Music Ensemble, 7:30 pm, free  
**○ SHOWBOX SODO** Tove Lo with Phoebe Ryan, 8 pm, \$30/\$35  
**SUNSET TAVERN CAMP**, Dusty, Thedriferlukre, 8 pm, \$8  
**○ TULA'S** Rick Mandyk Trio, 7:30 pm, \$10

**JAZZ**  
**THE ROYAL ROOM** The Salute Sessions, 10 pm, free  
**○ TRIPLE DOOR** Brian Nova Jazz Jam, 8 pm, free

**DJ**  
**BALTIC ROOM** Jam Jam, 9 pm  
**★ BAR SUE** Motown on Mondays, 10 pm, free  
**PONY** Fruit, 9 pm, free

**CLASSICAL**  
**○ TRIPLE DOOR** Masters of Hawaiian Music, 7:30 pm, \$25/\$30

**TUE 2/7**

**LIVE MUSIC**  
**CROCODILE** Mike Doughy with Wheatus, 7 pm, \$22  
**THE FUNHOUSE** Words From Aztecs, Reign, Every Hand Betrayed, 7 pm, \$8/\$10  
**HIGH DIVE** Garrett & The Sheriffs with Bright Whites, 8 pm, \$6/\$8  
**J&M CAFE** The Cory Wilds Blues Jam, 9 pm-2 am  
**NECTAR** Rah Digga & Lyric Jones, 8 pm, \$10

**○ THE ROYAL ROOM** The Suffering Fuckheads, 10 pm, free  
**SUNSET TAVERN** Brine, Hostile Makeover, Heart Shaped Boxes, 8 pm, \$8

**○ TULA'S** Tim Kennedy Band, 7:30 pm, \$12

**JAZZ**  
**○ JAZZ ALLEY** Tower of Power, Feb 7-8, 7:30 & 9:30 pm, \$47.50

**OWL N' THISTLE** Jazz with Eric Verlinde, 8 pm, free

**DJ**  
**BALTIC ROOM** Drum & Bass Tuesdays, 10 pm

**★ HAVANA** Real Love '90s, \$5; free before 10 pm

**CLASSICAL**  
**○ TRIPLE DOOR** Masters of Hawaiian Music, 7:30 pm, \$25/\$30

**HIGHLINE**

Thursday, February 2  
METAL SUCKS Presents:

**ALCEST**  
**The Body**  
**Creepers, Wrekmeister Harmonies**

8PM \$17 - \$20

Friday, February 3

**GUNS OF NEVADA**

**Jaguar Paw, 13 Scars**

9PM \$10 - \$12

Saturday, February 4

3-2-1 Battle presents:

**ROB VAN DAM**

**Tom Garland, Matt Light**

**Guest MC Asis No Warranty**

6PM (event ends at 8:30PM) \$22 - \$25

Saturday, February 4

**THE PRIDS**

**Shadowlands, Fotoform**

9PM \$10 - \$12

Tuesday, February 7

**ALUK TODOLO**

**Insect Ark**

**Caligula Cartel, Serpentent**

9PM \$12 - \$15

Thursday, February 9

Mechanismus presents:

**AMELIA ARSENIC**

**Ghosts in the graveyard**

**The Walking Wounded**

9PM \$8 - \$10

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**WED 2/1**  
**NW POST ROCK**

**THESE PEOPLE HERE**

**GOLDNWOLF, LA FILLE**

8PM \$8

**THURS 2/2**  
**LOCAL COUNTRY**

**THE HASSLERS**

**DECEPTION PAST, OLD COAST**

8PM \$8

**WED 2/8**  
**NEIGHBORS TO THE NORTH**

**SAM ROBERTS BAND**

**HOLLERADO**

8PM \$15/\$18

**Thurs 2/9**  
**EXPERIMENTAL FOLKICANA**

**ELEPHANT REVIVAL**

**RAIN CITY RAMBLERS**

9PM \$20/\$25

**Fri and Sat 2/3 & 2/4**  
**LYDIA LOVELESS**

**ANGELICA GARCIA**

**FRI 2/3 KEVIN MURPHY**

**SAT 2/4 FREDD LUONGO**

9PM \$15

**UP & COMING**  
**2/13 SQUARE DANCE**  
**2/15 BILLY STRINGS**  
**2/17 JEFF AUSTIN BAND**

**2/18 HEELS TO THE HARDWOOD**

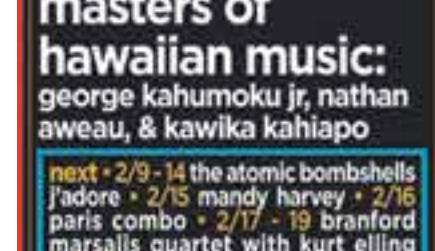
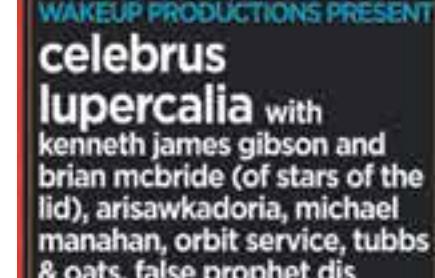
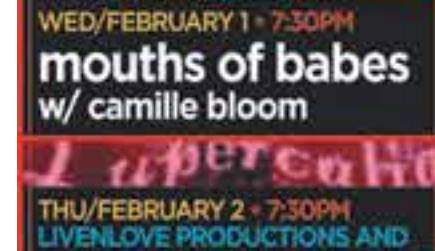
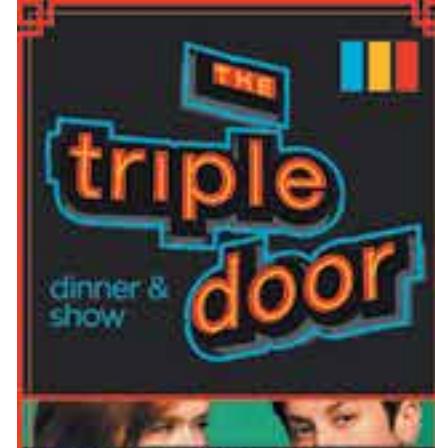
**2/19 VETIVER**

**2/22 SUSY SUN**

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THIS SAT FEBRUARY 4  
FEEL GOOD FEEL GREAT TOUR  
**THE KNOCKS**  
WITH **MARK JOHNS** AND **SKYLAR SPENCE**

NEXT SAT FEBRUARY 11  
**ACE FREHLEY**  
WITH **ENUFF Z'NUFF**

FEBRUARY 13  
**A DATE WITH JOHN WATERS**

FEBRUARY 15  
**ROBBY KRIEGER BAND**

FEBRUARY 20  
**LOS CAMPESINOS!**  
WITH **CRYING**

FEBRUARY 23  
EARLY SHOW SOLD OUT!  
LATE SHOW ADDED — ON SALE NOW!  
**CHRIS D'ELIA**

FRI MARCH 3  
**LIVE WIRE**  
WITH **LUKE BURBANK**

MARCH 15  
**JAKE MILLER**  
WITH **MAX AND SPENCER SUTHERLAND**

ON SALE NOW!  
FRI MARCH 17  
THE INTERNET PRESENTS  
**THE INTERNET**  
WITH **SYD MATT MARTIANS**  
**STEVE LACY** | **PATRICK PAIGE II**  
**CHRIS SMITH**

MARCH 21  
BLACK CAT LIVE TOUR  
**ZUCCHERO**

MARCH 22  
**RICKIE LEE JONES & MADELEINE PEYROUX**

FRI MARCH 24  
**TEENAGE FANCLUB**  
WITH **BRITTA PHILLIPS**

MARCH 28  
STG & THE NOISE WELCOMES  
**THE DECIBEL MAGAZINE 2017 TOUR**  
WITH **KREATOR** | **OBITUARY**  
**MIDNIGHT** | **HORRENDOUS** | **THE DRIP**

MARCH 29  
**LOCASH**  
WITH **RYAN FOLLESE** AND **MICHAEL TYLER</b**

## NEUMOS CLOSED FOR REMODEL

WE'LL BE BACK AT THE  
END OF FEBRUARY.  
UNTIL THEN,  
JOIN US AT BARBOZA!

## BARBOZA COMING UP NEXT

THURSDAY 2/2

**BOOGARINS**  
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# MUSIC



IVORY

**IVORY** "I just feel like either I'm in the dark or the light," she said.

## Can Arts Organizations Address Seattle's Homelessness Crisis?

Seattle Symphony Says Yes We Can

BY RICH SMITH

**A**t last count, more than 4,000 people sleep on the streets of Seattle every night. Thousands more live in transitional or insecure housing, while others couch surf or sleep in cars. Anyone with two eyes, a heart, and a view of a tent city wants to do *something* about our housing crisis, which only grows more vexing considering the growing list of national crises demanding urgent attention with every passing hour of Trump's reign of terror.

And yet, no one seems to know what to actually do about it. The problem's magnitude and complexity have troubled every group that has tried to deal with it: city government, private relief charities, concerned citizens, and even arts organizations.

Local arts groups dealing with homelessness as a subject or a source of activism meet the dilemmas that always attend the task of simultaneously doing social good and putting butts in seats. But they also face a paradox particular to Seattle. Our progressive zeal leads us to demand of any major institution: "What are the arts doing to address homelessness?"

Our contrarian skepticism then leads to the follow-up question: "What can the arts do about homelessness?" Bore people to death with a Berlioz concerto? Photograph their prostration? Exploit them for grant money in a woke af marketing campaign? People who don't have housing need *housing*, not music appreciation classes.

But complex problems require creative action.

This week, the largest arts organization in Washington State builds on an ambitious

program that seeks to answer both of these contradictory questions, while also extending its aesthetic commitment. Enter the Seattle Symphony's "Simple Gifts" initiative.

### THE TRUE, THE GOOD, AND THE BEAUTIFUL

Simple Gifts is a multiyear commitment created under the guidance and counsel of 18 "community partners," including Path with Art, Mary's Place, and Plymouth Housing Group.

According to Seattle Symphony president and CEO Simon Woods, the organization started talking about the issue back in 2011, with the "Creative Connections" initiative.

Last year, when the homelessness crisis earned emergency status, the talk escalated, too. In a series of meetings with the partners, the Symphony asked what it could do to help as a music organization. The answer they came up with was Simple Gifts, a series of projects designed to "unleash the power of music, bring people together, and lift the human spirit." That's PR talk for "do cool music, raise awareness about the issue among your audience, and maybe donate some tickets so that the disadvantaged feel like neighbors and not numbers."

One of these Simple Gifts projects is the "Lullaby Project," wherein orchestra

**"They're people. If you know someone's story you can't hate them. This will help them tell their story in a way that others can relate to."**

musicians work with mothers experiencing homelessness to compose a personal lullaby they can sing to their children. The results are staggeringly beautiful. Another is called "All of Us Belong," which is where the avant-garde American composer Charles Ives comes in.

On February 2 and 4, the symphony will present Ives's *New England Holidays*. The piece has four movements, each of which corresponds to a holiday and its attendant season: Washington's Birthday/winter, Decoration Day/spring, Independence Day/summer, and Thanksgiving/fall.

Between each movement, the symphony will project, onto a screen above the orchestra, original multimedia artwork created by 19 self-selected participants from four different organizations: Dorothy Day House (a Catholic org that provides long-term housing for women), Compass Housing Alliance (an umbrella org that handles everything from shelters to permanent housing), Cascade Women's Program (part of CHA that currently offers transitional housing and services for single women), and Mary's Place (a shelter for families).

Before each movement, Seattle civic poet Claudia Castro Luna will read sections of a poem inspired by Ives's composition and by the conversations she overheard while sitting in on the workshops the participant-artists attended. (In the original composition, Ives included personal narratives before each of the movements, so the poem replaces that text.)

Symphony teaching artist Rebecca Mohrlang, who's been an art instructor at all education levels for 10 years, and who speaks with the warmth and clarity of someone you trust immediately, explored the emotional resonances of *New England Holidays* with the participants in workshops.

"Ives has this tension of many, many moods going on in each movement," Mohrlang told me. "There's happiness and sadness and chaos happening in each of these movements. So we talked a lot about how that's connected to their memories and their stories."

Mohrlang created the schema for the visual art project and led the workshops designed to teach participants how to tell their stories using the tools of art. They think about audience, musical ekphrasis, their personal connection to the music, and how to critique each other's art respectfully.

"I told them they don't have to tell happy stories or sad stories," she said. "Our memories usually have conflicting emotions, conflicting experiences, and because we're making art in layers, their stories can layer like that."

The object the participants make reflects that layering process. It's a drawing layered over a professional photographic portrait of themselves. Once projected onto the screen, the drawing will fade in as the portrait fades out, a transmutation of the person into the picture that tells some aspect of their story.

Ivory, 31, who I saw at the Dorothy Day workshop and talked with later over tacos, traced her face and shaded half of it in darkness.

She said, "2016—what a fuckin' year." In September she'd been sent to the hospital

after a suicide attempt. "I had a whole lot of nothing going on for me at the time—people need something for them to keep living." She was later diagnosed with bipolar disorder after being treated only for depression years beforehand, hence the face half-smeared with charcoal. "I just feel like either I'm in the dark or the light," she said.

She'd heard of Ives's work through a classical music list she occasionally browses on 4chan (and she's a big fan of Joanna Newsom besides, and her favorite book is Plath's *The Bell Jar* but she's reading Shirley Jackson right now <3 <3 <3), and, because "there ain't nothin' better to do," she decided to attend the workshop.

Ivory enjoyed the workshops not only for the art making but for the connections she formed with her neighbors. She told me she is interested to see how it'll all come out, and said she'd like to see more projects like it. "The system can seem pretty impersonal," she said. "I feel like a burden sometimes, but I don't get that sense from the teachers."

"We all need the true, the good, and the beautiful," she added. In her case, the true is the facts of her life, the good is the therapy and housing at Dorothy Day, and the beautiful is the art she needs to make sense of it all.

### THEY'RE NOT INVISIBLE

I asked Mohrlang whether she thought this work was actually doing anything real for her students. "Many participants in my workshop approach the making of art fearfully, 'I can't draw,'" she wrote to me in an e-mail after some reflection. "But in order to make art, in order to make anything, you have to embrace the part of you that can do things. I don't think this power is something you can measure."

"They're people," said Suzanne Sullivan, director of advancement at Cascade Women's Program, talking about the practical good of the program. "If you know someone's story you can't hate them, and so this will help them tell their story in a way that others can relate to."

"It's always a good opportunity for any marginalized population to have a voice," said Kai Sanders, a caseworker at CWP who has been in the field for 26 years. "Lots of people think the ladies here are invisible, but they're not invisible."

When I asked if they'd welcome more involvement from other artistic institutions, Sullivan cut me off with a laugh before I finished the question: "Yes. Absolutely." Cascade gets tickets to the aquarium and the zoo, but you can only see a giraffe so many times. (Any of Seattle Symphony's partners also get a limited number of tickets to the symphony, but Sanders and Sullivan hadn't been alerted about this benefit prior to our meeting.)

Leslie Chihuly, board chair at the Seattle Symphony, had the best answer of all: "We can't fix things," she said, "but we can play a role in dignifying with music. The point is to raise the profile of those suffering from isolation and homelessness and bring some dignity and goodness into those lives. The way I look at it is that we own all of it. The symphony belongs to the community, and the social problems belong to the community. Someone can bring diapers, and someone else can bring lullabies and music. We need it all."

### MEET THE ARTISTS

I ended up speaking with five of the participants in the Ives program. Each of their ►

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<b>DARK STAR ORCHESTRA</b> FEBRUARY 9   8:00PM	<b>SUPER DIAMOND</b> with THE DUDLEY MANLOVE QUARTET FEBRUARY 25   9:00PM
<b>REEL BIG FISH + ANTI-FLAG</b> with BALLYHOO! + PKEW PKEW PKEW FEBRUARY 11   8:00PM	<b>KISW &amp; SHOWBOX PRESENT SKILLET</b> with SICK PUPPIES + DEVOUR THE DAY MARCH 4   7:30PM
<b>SHOWBOX AND CAN CAN PRESENT CARNIVAL OF LOVE</b> <b>DEVOTCHKA</b> with VINCE MIRA + CIRCUS CONTRACTION BAND + CAN CAN CABARET + JASON WEBLEY FEBRUARY 14   8:00PM	<b>A LESSON IN ROMANTICS</b> 10TH ANNIVERSARY TOUR <b>MAYDAY PARADE</b> with KNUCKLE PUCK + MILESTONES APRIL 12   7:30PM

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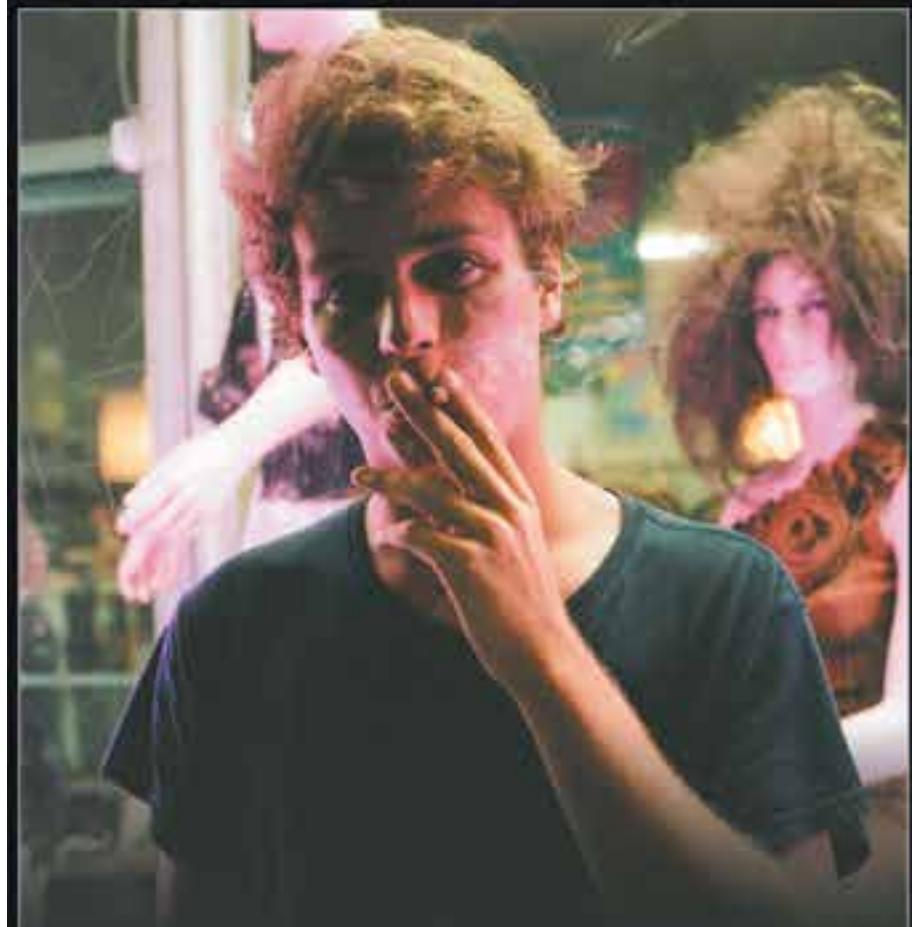
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<b>HIPPIE SABOTAGE</b> MARCH 4   9:00PM	KNITTING FACTORY & SHOWBOX PRESENT <b>TECH N9NE</b> with BROTHA LYNCH HUNG + KRIZZ KALIKO + STEVIE STONE + CES CRU APRIL 1   8:30PM

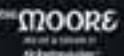
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paths to reliance on services is unique, but the broad strokes are strikingly similar. They got sick, they didn't get the care they needed or couldn't pay for it, they had this one other fucking thing going on, and then the bottom dropped out. They were out of a home.

Finding adequate and appropriate housing takes time. Susan Temple, 62, a veteran and a witty, hilarious trans woman who's been in transitional housing for 10 months, said the housing search is a lot of hurry up and wait.

"It isn't like you fill out an application and walk in the door," she said. "You're lucky to get on a list [for temporary or permanent housing], and it might be two to five years until you get in. It also takes an enormous amount of time to do all the homework—is the facility going to meet my needs, am I going to be safe there, is it conducive to an LGBT environment, or is it a wet, drug-addict place where people are still using?"

She said that her engagement with art makes her feel more connected to the world and to herself. She loves symphonic music in particular because it keeps her calm and reminds her of the three years she spent learning the violin as a kid. The Ives project, she said, challenged her to be more rigorously introspective, and she welcomed the task of trying to transform her feelings into images.

Temple had previously worked in the entertainment industry for 22 years, working her way up from games to head safety and maintenance coordinator for a carnival. "The nuts and bolts of a concert, to me, are food," she said. "They feed me. The music is dessert. It's what makes the work worth it."

Not being able to see live shows because of her financial struggles particularly stings. "I feel like I can't go there because I can't afford it anymore, and so I don't belong," Temple said.

Stephanie Thomas, 61, echoed that feeling and enjoyed working on the Ives project for reasons similar to Temple's. Before she found Cascade, she was living out of three cars and a storage facility along with her daughter, six dogs, and a cat. A long, complicated illness led to her financial collapse.

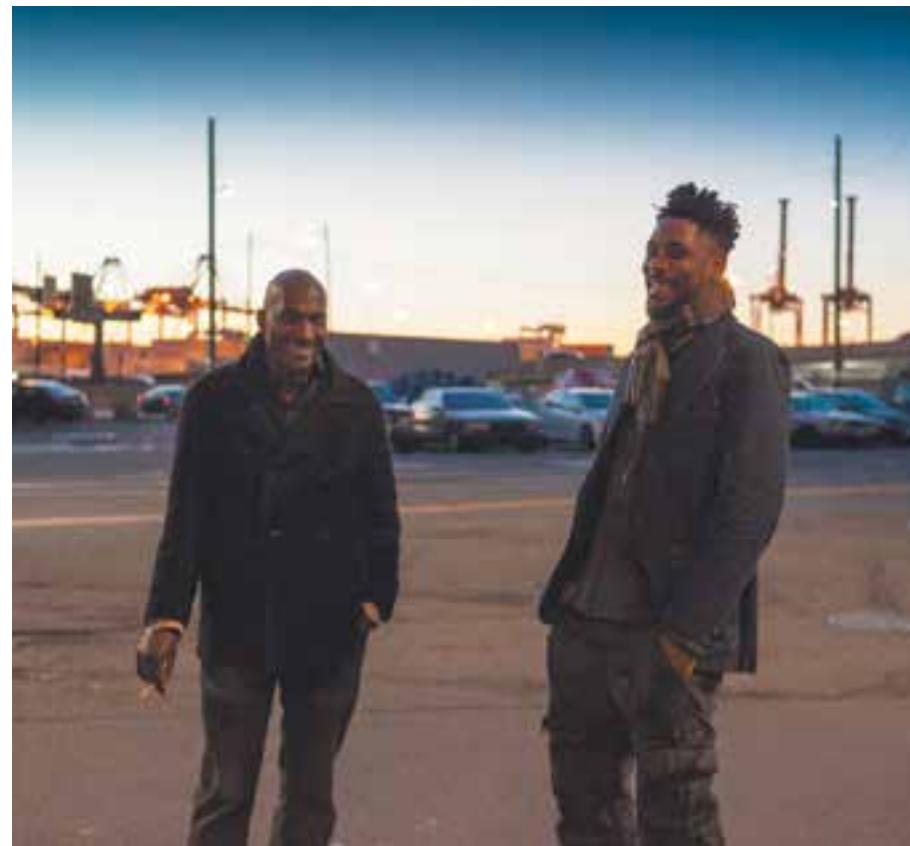
"[The project let us] do something with our memories as opposed to just dwelling on self-help," Thomas said in her thick Boston accent. She mostly stays inside and looks after her terrier, Harley (who she, yes, absolutely dresses up in a little Harley-Davidson shirt), but would welcome the opportunity to attend dance performances and other events. She said she did ballet as a kid.

#### THE ARTS CAN AND SHOULD HAVE A ROLE IN COMBATING HOMELESSNESS

Stigma is a huge hurdle to overcome. If nothing else, increased visibility of the homeless in buildings associated with everyday culture and urban life helps to reduce that stigma. According to the people I spoke with, it also helps them feel like they belong.

Will arts orgs be able to draw a straight line from seeing a play or participating in a creative-writing workshop to stable employment and housing, health, and happiness? Will we ever be able to measure the real worth, the real "impact," of programs like Simple Gifts? Probably not in a way you could graph. Not soon, anyway.

But measuring the social good of arts programs in a quantitative way isn't the arts organization's job. Their job is to design the programs and make the art. The rest is up to all of us. ■



**GHETTO CHILLDREN** *Play a reunion show Fri Feb 3 at MoPop.*

## Why Should I Give a Fuck About the Ghetto Children?

BY LARRY MIZELL JR.

**Years Active:** 1991–98.

**Provenance:** Garfield High School, Central District, Seattle.

**Essential Albums:** None officially released, just demos passed around, dubbed, and hoarded. All Northwest hiphop heads worth their salt should be familiar with the essential compilations *Untranslated Prescriptions*, *Do the Math*, *14 Fathoms Deep*, and *Classic Elements*—all of which contain Ghetto Children songs, and all of which are within your grasp via generous uploaders or used-CD sections.

**Essential Songs:** "Slangin Cuts," "Hiphop Was," "Court's in Session," "N's Don't L," "Who's Listening," and my personal favorite, "Hood Rat."

**Influenced By:** Ramsey Lewis, A Tribe Called Quest, Cold Crush Brothers, the CD.

**Influence On:** A great deal of Seattle hiphop to come after.

**Why You Should Give a Fuck:** "I honestly believe," says Mike Clark (former host of KCMU's *Rap Attack* and 206 hiphop scholar emeritus), "that the Ghetto Children, and the entire Tribal Productions collective as a whole, were the most important thing to hiphop in the Seattle area in the '90s. They were, and still are, my favorite group of all time from this area and one of my all-time favorite groups period in rap." Clark helped get the Children a development deal with Geffen Records, which sadly didn't pan out. Had their music gone nationwide, there is no doubt in my mind that GC would have been nationwide cult heroes in the mid-to-late-'90s underground swell.

While Seattle became a rock and roll hotbed, its rap scene toiled in obscurity—and Derrick "Vitamin D" Brown's warmth and proficiency with sampling deep jazz cuts helped define the sound of a scene poised between opposing national trends. He was born in a city trapped indoors, making music, blowing plumes of Northwest high-grade.

Vitamin is the son of Herman Brown, a member of Motown group Ozone and label studio guitarist, and younger cousin of Eddie

"Sugar Bear" Wells, a member of Seattle's first hiphop group, the Emerald Street Boys.

"Vitamin D has *always* been glue to the Seattle hiphop community," says a local emcee called Macklemore, "bridging generations and creating a distinct sound with his production." Mack notably name-checked the Ghetto Children in his song "The Town": "My greatest teachers: B-Self and Vita."

He's far from alone. MCs Vitamin D and the prodigious William "B-Self" Rider weren't Gs, hardcore lyrical masterminds, or smooth R&B dudes—they were unfailingly thoughtful, poetic, and upbeat, two Black everymen navigating hiphop's changing mores. "Ghetto Children were supremely stylistically influential to the groups that came in their wake," says Devon Leger, Seattle's premier Tribal enthusiast/archivist, "who for a variety of reasons were able to break through that glass ceiling and actually get out of Seattle." As a fan of the '90s era turned critic in the early 2000s, I heard it right away in the early records from acts like Blue Scholars, Macklemore, and the Physics.

"GC were, in many ways, the soundtrack to my upbringing in the Seattle music scene," says Macklemore. "There was a humanness and an intimacy in the recordings, and a vibe in the samples Vita picked. The way they rapped, it was like they were talking to you, not at you, with their delivery and subject matter."

"I had a radio show in Bellingham," says Strath Shepard, writer/DJ/label head formerly of '90s rap scene chronicle *The Flavor* and Conception Records. "But I would take the Greyhound down to see them with other Seattle crews like Elevators, 22nd Precinct, Blind Council, and Source of Labor at the Langston Hughes Center. I remember very vividly meeting B-Self and Vitamin outside before a show, and they were surprised to hear I was playing their tapes on the radio—but I was such a fan, I was (and still am) completely in awe of them both. I wonder if Vitamin even knows how many people he has influenced across this city, for decades." ■

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## Bands I Pretended to Like for Boys

Part Seven: Ben Folds

BY KATHLEEN TARRANT

The summer before my sophomore year of high school, the year I transferred from public to private Catholic school, my friend Sarah and I decided to do one of those home box dye kits on my hair. I had brown hair, and I wanted to *finally* rebel. I wasn't going to go to Catholic school just another straitlaced nerd.

So I got a box that was probably two shades darker than my natural color. I was going full Frenchy from *Grease*. Sarah and I pulled out the instructions and read them in a "Hey look, pictures! HEY LOOK, GOOEY STUFF!" kind of way. She squirted the dark liquid on top of my head and then we sat and ate Little Debbie snack cakes and suddenly 30 minutes had passed, the time that we figured should yield the right chestnut brown.

We rinsed.

It was black. Jet black.

(Apparently the instructions, the box, and everything else in the kit had warned it was an "express" dye.)

My mom picked me up, stared at my new "Marilyn Manson Does Colorado" style—about as fashionable in Colorado as organic hemp fleece is in Manhattan—and said patiently, "Well, hair always grows back."

I had gotten my wish: I was a rebel. An accidental one, but why advertise that? I started Catholic school wearing a black choker to match my black hair, and because the universe has a plan for all of us, I immediately met my first boyfriend, a sweet, redhead pianist who fucking loved Ben Folds.

In order to please him, I adopted Ben Folds and his entire catalogue immediately, which saved me from *actually* going too deep down the inevitable goth-metal rabbit hole, where I would have ended up dressing like Rose McGowan at prom and trying to get the DJ to play Cradle of Filth. I probably would have never gone to that fantasy convention where I met Sean Astin and got a quote from him for my AP Lit paper on Tolkien's mythology.

Thank you, the universe.

We would sit in his red Volvo station wagon and listen to the 2002 *Ben Folds Live* album, memorizing his stage banter. *Whatever and Ever Amen* was paired with our hesitant make-outs, "The Battle of Who Could Care Less" scoring the fumbling of two pheromone-drunk teens who couldn't help but care the most about everything.

When he dumped me outside my house after seven months of tender, over-the-shirt

groping, I pressed the "repeat" button on my stereo, and "Gone" off *Rockin' the Suburbs* played in an endless loop as I lay on the carpet, crying. The redhead pianist left me; the one on the radio didn't.

**What I Think Now:** Ben Folds, and his erstwhile band Ben Folds Five, is ultimately silly. He is the antithesis of my black-haired sophomore self, and helped me realize I wasn't quite that dark either. Even when singing about abortion on "Brick," one of his most somber songs, he can't help but tickle those keys like they're about to take off running into a goof like "Army" or "One Angry Dwarf and 200 Solemn Faces."

Influenced so deeply by Sir Elton John's jaunty showmanship, Folds is less a trained pianist shifting his talents for a radio format and more a case study of what can happen when a talented player has an ear exclusively for pop. What happens is an artist who consistently relates to bummed-out teenagers, even as the artist himself veers headlong into middle age.

Because even when his songs are sad, they are wide, shallow, and easy to comprehend—potholes after a rainstorm rather than the ocean.

When I was 19, I got into a car accident, and while the drunk driver sped toward me in his rusted-out pickup on Easter morning, "Time" from *Songs for Silverman* played on the radio.

In time I will fade away  
In time I won't hear what you say  
In time, but time takes time you know

As the front end of the truck slammed in slow motion into my rear passenger door, I remember thinking: "Time takes time you know?" Shit, I might be getting too old for Ben Folds."

**Was It Worth It?** I still listen to both Ben Folds and Ben Folds Five. Because the man can fucking play the piano and he can write a pop song, and so many times in life you need that more than you need most things, especially when you dye your hair black accidentally and consider adopting it as a lifestyle.

Through Ben Folds I learned I was both silly and sad, maybe not quite as deep as I thought I was, and absolutely not cut out to listen to Evanescence.

It was worth it. ■

**1 Asian Art Museum**  
1400 E. Prospect St. 206-654-3100  
[seattleartmuseum.org](http://seattleartmuseum.org)

Tabaimo: utsutsushi utsutsu. Tabaimo is a globally acclaimed Japanese artist known for her immersive and thought-provoking video installations. Combining hand-drawn images that evoke traditional Japanese woodblock print (*ukiyo-e*) with digital manipulation, Tabaimo's animated installations offer a critical and complex view of contemporary Japanese society.

**2 Joe Bar**  
810 E. Roy St. 206-324-0407  
[joobar.org](http://joobar.org)

Featuring "The Loves Series" - New work by Portland artist Rae Senarighi

**3 Kismet Salon and Spa**  
512 Broadway E. 206-860-0323  
[salonkismet.com](http://salonkismet.com)

NYC artist Amanda Predmore obtained a B.S. in Studio Art from Skidmore College in New York where she focused in drawing and painting. She creates larger than life oil paintings and charcoal portraits that have a tendency to reveal truth of character in her subjects, as well as painting landscapes that bring solace and peace.

**4 Americana**  
219 Broadway E. 206-328-4604  
[americanaseattle.com](http://americanaseattle.com)

Featuring Jazz Brown. "now i know" is a compassionate plea to return to this Precise Moment, which is the only life there is. "The Now is where I realized that outer peace is simply an illusion. To be one with the Moment is to reunite with the entire cosmos." Jazz Brown explores the contrast between the eternal nature of oneness and the false perception of duality. Meet the artist 5-9p. Happy Hour 4:30-6:30p!

**5 Honor Coffee and Tea**  
131 Broadway E  
[honorcoffee.com](http://honorcoffee.com)

Featuring encaustic artist Colette Dutton! Stop by, grab a hot drink to enjoy while you peruse! All coffee, tea, and hot chocolate will be buy one, get one half off. 5-7PM.

**6 Artful Dodger Tattoo & Comics**  
1715 East Olive Way 206-323-4657  
[adtcseattle.com](http://adtcseattle.com)

Nerdgasm: An Erotic Nerd-Art Show! Swing by to check out the nerd and pop-culture inspired art with an adult twist. 30+ artists, food, drink, and a raffle sponsored by Babeland, Castle Megastore, Enchant Vertical Dance, and Wild at Heart: Adult Store. Event starts at 7pm.

**7 Dendroica Gallery**  
1718 East Olive Way, Suite A  
[dendroicagallery.com](http://dendroicagallery.com)

Featuring ARTisANAL: Robert Zverina Retrospective. This solo exhibition features wall-sized photo montages, robZtv video projection, and limited edition prints and art books culled from more than 2,100 hand-crafted online posts. Artist opening 5-9pm.

**8 Fred Wildlife Refuge**  
128 Belmont Ave. E. 206-588-6959  
[freewildliferefuge.com](http://freewildliferefuge.com)

Occupy Space - Seattle's pop-up exhibit, "In Other Words," explores art as a visual and sensory language, displaying communication beyond vocal and textual transactions. Featuring visual, audio and live work from 27 local artists, including DJ and drag performances throughout the night, the show will offer a holistic sensory experience. 6pm-midnight, FREE, 21+.

**9 Glo's**  
1621 E Olive Way 206-324-2577  
Featuring the work of Darryl Ary.

**10 Ghost Gallery**  
504 E. Denny Way 206-832-6063  
[ghostgallerystore.com](http://ghostgallerystore.com)

Featuring New & Recent Work by Brittany Kusa! PLUS - Happy 5 Years to our venue partner Re-RunRoom Vintage! Shop her month-long pop-up event (in the Plum Gallery) feat. vintage furniture, decor, jewelry & more. 10% of sales will go to Planned Parenthood!

**11 The Pine Box**  
1600 Melrose Ave 206-588-0375  
[pineboxbar.com](http://pineboxbar.com)

"Xenopalaeontology 1" by Alex Marris. The name refers to the both strange and ancient-looking biomechanical forms seen in his abstract work. These are paintings about living and extinct mechanical and biological systems. The artist is inviting the viewer to examine the lines and curves of superstructure and skeletons, of wires and tendrils.

**12 Art Primo**  
415 E Pine St 206-365-4083  
[artprimoseattle.com](http://artprimoseattle.com)

**13 True Love Art Gallery**  
1525 Summit Ave. E. 206-227-3572  
[trueloveart.com](http://trueloveart.com)

Beyond The Sea: A show exploring the space - literal, emotional, and fantastical - beyond the sea. Curated by: Maj Askew. Participating Artists: Joe Vollan, Maj Askew, Erich J. Moffitt, Patricia Ariel and Aaron Jasinski.

**14 Victrola Coffee on E. Pike**  
310 E Pike St 206- 624-1725  
[victrolacoffee.com](http://victrolacoffee.com)

Featuring work by local artists!

**15 Raygun Lounge/Gamma Ray Games**  
501 E Pine St 206-838-9445  
[gamma-raygamestore.com](http://gamma-raygamestore.com)

Featuring Tony Dowler "Treasure Type A" - In Dun-

geons & Dragons, Treasure Type A represents the things that Humans and mythological creatures collect. 2016 was a year to reassess old values and assumptions. These pieces of art represent charms, blessings, and drives for people whose old ones don't seem to be working anymore. Treasure Type A is a horde of new virtues for 2017.

**16 Creative Blueprint**  
1617 Boylston Ave. 206-981-7202  
[creativeblueprint.ca](http://creativeblueprint.ca)

Featuring Poster Art from students of the Seattle Central Community College! Open 5-8pm.

**17 Stumptown Coffee**

616 E Pine St.

[stumptowncoffee.com](http://stumptowncoffee.com)

The Information & The Inspiration. Jeremy Okai Davis's color use and fidelity to his subjects makes them feel alive, without being too literal. The work feels really light at first glance, but on closer examination of text and posture, the work is full of conflict, an exploration of the contrast between the shiny, smiling exterior that is frequently presented on the surface and the inner, self-conscious, status obsessed mind state that so many of us endure beneath it all.

**18 Salon Bar-Kon**

1416 Boylston Ave 206-890-6675

[salonbarkon.com](http://salonbarkon.com)

"Selfies" prints by Kerstin Graudins. Prints based on photo booth pictures taken at Re-bar where Kerstin has tended bar for many years. She often wears wigs and dresses up for theme parties there or just for fun. These screen prints are one of a kind pieces that have many layers of printing.

**19 Standard Goods**

701 E Pike St. 206-323-0207

[thestandardgoods.com](http://thestandardgoods.com)

SURFACE - Group Show. Join us from 7-10p. Seattle artists: Anna Hooser, David Enriquez, Joe McSween, Maya Koplowitz, Patrick Burnell, Signe Quitslund. Works contain faces of all mediums displaying each individual artists' unique style. The surface reflects the beauty of their vision. Live performance by CRITTE 8:30 pm.

**20 Saint John's Bar and Eatery**

719 E. Pike St. 206-245-1390

[saintjohnsseattle.com](http://saintjohnsseattle.com)

Colin Curry "Schematics" Series - Geometric paintings created with oil on wood. On view through early April. DJ Pavone spinning tunes for the Art Walk Afterparty!

**21 Capitol Cider**

818 E. Pike St. 206-397-3564

[capitolcider.com](http://capitolcider.com)

Drink and Draw: Use free drawing supplies to sketch live models, 7-8:30p. A live model will be onstage along with a Gage drawing instructor. We provide materials; watch the artists at work or try your hand at creating your very own masterpiece! Live music.

**22 NUBE**

1527 10th Ave. 206-402-4515

[nubegreen.com](http://nubegreen.com)

Featuring Baleen Jewelry, Woodsmen Candle Co. and Wood & Faulk Leather Goods. Open until 8pm during Art Walk.

**23 Cloud Gallery at Frame Central**

901 E. Pike St. 206-720-2054

[framecentral.com](http://framecentral.com)

Colin Curry "Misperceptions" New work explores memories revisited. With every retelling, the features we originally celebrate appear clearer and the less convenient aspects become muddled, like a sensitive lens that is handled with bare hands. We are the unreliable narrators of our own lives, adding, omitting, and editing details unconsciously. These paintings initially begin with observation, but with each subsequent layer, become less about emulating reality as they are marred with misperceptions.

**24 Retail Therapy**

905 E. Pike St. 206-324-4092

[ineedretailtherapy.com](http://ineedretailtherapy.com)

**25 Caffe Vita**

1005 E. Pike St. 206-709-4440

[www.caffevida.com](http://www.caffevida.com)

Featured artist: Nikki Frumkin, a Swiss-American alpinist and artist. Nikki tries to capture the energy, light, weather and movement in her paintings. Her work combines pattern, vibrant color, and energetic lines to build a sense of place. Nikki Frumkin's paintings have been exhibited in shows across the country.

**26 Art Walk Awards at Sole Repair Shop**

1001 E. Pike St

[cityartsongline.com](http://cityartsongline.com)

Winter Art Walk Awards, from City Arts Magazine. RSVP required: <http://www.cityartsongline.com/artwalk>. Nine artworks previously exhibited are selected by guest judges & are on view at the party. Attendees celebrate the finalists and choose the winners. Top three artworks receive cash prizes and the first-place artwork is featured in City Arts Magazine. DJ and Free Blue Moon beer (21+).

**27a The Factory**

1216 10th Ave.

[facebook.com/TheFactorySeattle](http://facebook.com/TheFactorySeattle)

Napoleon Do and Landon Gauthier team up to exhibit 35mm nightlife photography in their collective show "House Party."

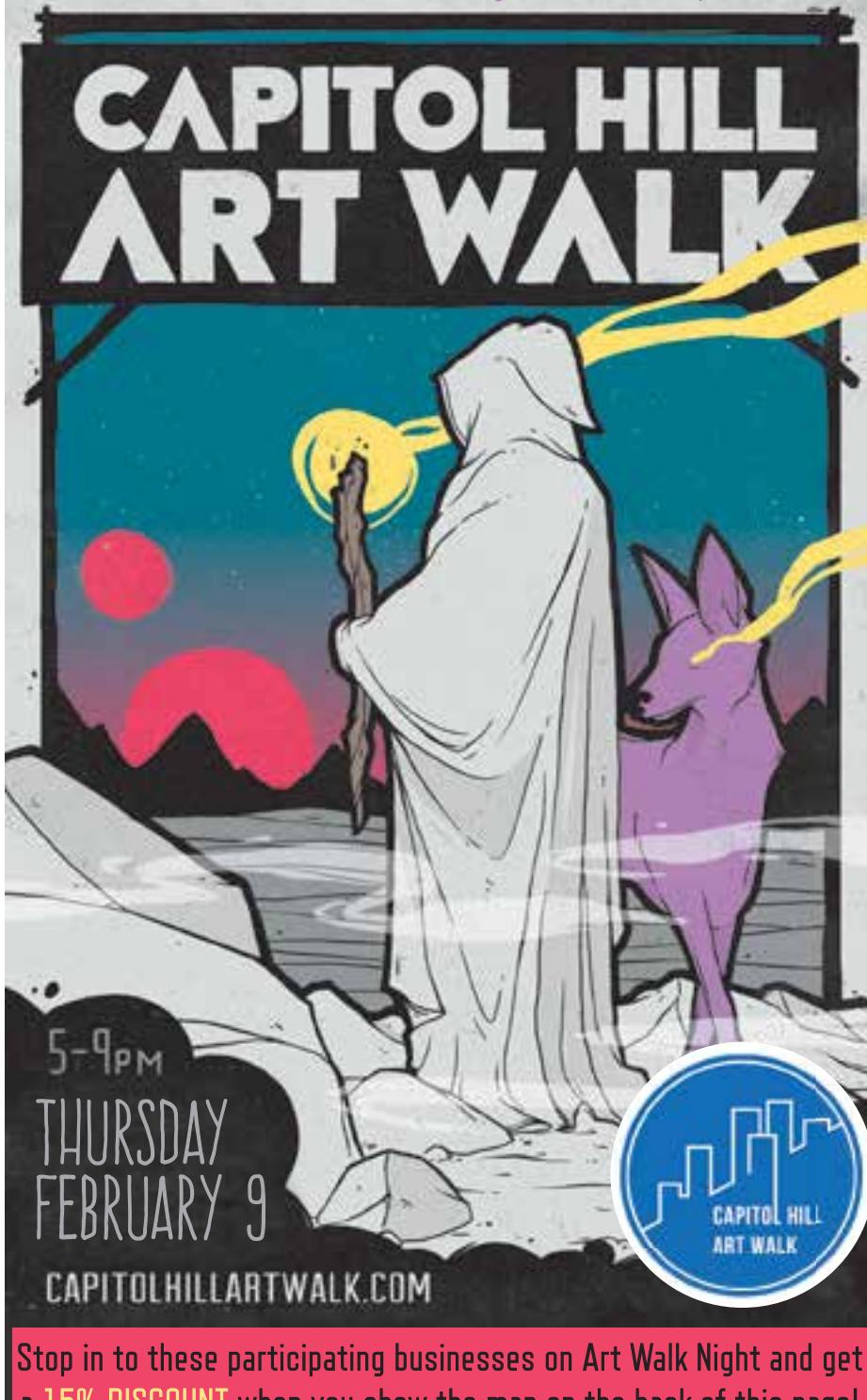
**27b The Art Cave**

1216 10th Ave. 206-850-3045

[david-johansson.myshopify.com](http://david-johansson.myshopify.com)

The Art Cave is back! David Johansson's hand painted Famous Trucker Hats will be on display, as well as his paintings. Various guest artists will be featured during the Capitol Hill Art Walk. Please

Take this complete map & guide with you to the



Stop in to these participating businesses on Art Walk Night and get a 15% DISCOUNT when you show the map on the back of this page!



take a stroll down to visit, and we look forward to meeting you.

**28 Studio Paradiso**

1000 East Madison, ste B

[studioparadiso.org](http://studioparadiso.org)

Mystery School: The Surreal Art of Jon Strongbow. Featuring 50+ works from Strongbow's Secret City series that chronicles the gone but not forgotten and ever changing city landscape. Urban-meets-Tribal in these fantastical images. Artist in attendance. Books, CD's and art for sale. Open reception with beverages and DJ from 6-9pm. BONUS: a Black Light Cave!!

**29 Photo Center NW**

900 12th Ave 206-720-7222

[pcnw.org](http://pcnw.org)

The Boomer List: Photographs by Timothy Greenfield-Sanders features 19 large-format portraits of influential baby boomers, including Samuel L. Jackson, actor, Erin Brockovich, environmentalist, Peter Staley, AIDS activist, and Amy Tan, author. Each image represents a year of the baby boom, from 1946 to 1964, chosen to reflect the depth, diversity and talent of the baby boomer generation.

**31a Hybird Space**

1205 E. Pike St. Suite 2D 206-267-9277

[hybridarc.com](http://hybridarc.com)

April Soetarman and Bridget Beorse "PROTOSTELLAR" - An interactive pseudo-celestial experience within the confines of an office. Visitors can walk through, lie down, and watch an artificial galaxy being created before their eyes while eating soft clouds of spun sugar. This site-specific immersive experience is created by clouds of smoke, cotton batting, and cotton candy augmented with projection & light. 6-9pm.

**31b Bluebird Microcreamery & Brewery**

1205 E. Pike St. 206-588-1079

[bluebirdseattle.com](http://bluebirdseattle.com)

"Something Blue". Braden Duncan (ClockworkArt). Steampunk & circuitry. Watercolour & clockwork creatures. Featuring a new series of clockwork bluejays and a few other fun pieces. Reception from 6-9p: all beer (and beer floats!) \$1 off Soda, espresso, ice cream, and beer until 10pm!

**33a Chophouse Row**

1424 11th Ave. 206-324-0637

Join us for some live music, pop-up shops, and more in the courtyard of Chophouse Row from 6-9pm in conjunction with Capitol Hill Art Walk!

**33b Amandine Bake Shop**

1424 11th Ave 206-948-2097

[amandineSeattle.com](http://amandineSeattle.com)

L'oeil des Femmes. In anticipation of Spring and warm weather, studio e Gallery presents L'oeil des Femmes, curated by Netra Nei. L'oeil des Femmes is an intimate observation of everyday life as viewed through the lens of international women photographers. Distinctly feminine, lush, and cerebral, each print infuses a little wonder, joy, and color.

**32 NICHEoutside**

1424 11th Ave 206-876-0829

[nicheoutside.com](http://nicheoutside.com)

Feel the Heat: A pre-Valentine's showcase of Brad Curran ceramics and fresh floral moments from Fleurish. Brad Curran has worked in clay for nearly 20 years. He is fascinated with the dynamic characteristics of clay in all of its stages, and his ultimate goal is to create objects that engage on a daily basis.

**35 Cafe Pettirosso**

1101 E Pike St. 206-324-2233

[pettirossoseattle.com](http://pettirossoseattle.com)

Ernie Fuglevand "Physical Magic" - A series of mermaids in wheelchairs, Physical Magic explores

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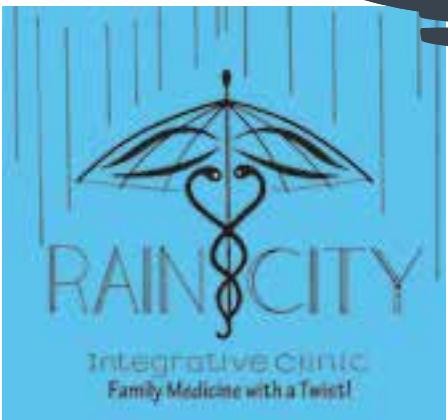
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the notion that sometimes our "limits" are the most magical thing about us. These mermaids choose their own adventures, skip all of the prince charming and avoid the evil magic spell hassle while they enjoy the human luxuries they find above sea level.

**36 Retrofit Home**  
1103 E. Pike St. 206-568-4663  
[retrofithome.com](http://retrofithome.com)

The Fantastic Five. Featuring Twozdai Hulse, Starheadboy, Brandon Vosika, Christine Olson, and Jesse Link. Mixed media. Seattle's art scene would not be the same without the Fantastic Five. From iconic Seattle photo transfers to sweet, goofy, lovable characters, to beautiful abstract landscapes...this show runs the artistic gamut. Champagne reception 5-10p.

**37 Cupcake Royale**  
1111 E. Pike St. 206-784-2990  
[cupcakeroyale.com](http://cupcakeroyale.com)

Featuring work by local artists!

**38 Vermillion**  
1508 11th Ave. 206-709-9797  
[vermillionseattle.com](http://vermillionseattle.com)

Featuring work by local artists!

**39 Blue Cone Studios**  
1520 11th Ave, Door B  
Join the artists of Blue Cone Studios for an evening of erotic and intimate art in multiple

mediums. Work by Meagan Hall, Mark Mueller, Annalise Olson, Andrew Wong, Ashley Nicholas, Stephanie Battershell, Stephanie Jamieson, Jeremy Decory, Natalie Duplise, and Carolyn Hitt. Special guests Bradley Elliot, Kevin M Kurbs, and DJ Spindoo (7-9p). Enjoy refreshments & chat with the artists 5-9p.

**40 12th Ave Arts**

1620 12th Ave.  
Art Walk Happy Hour 5-6pm featuring The New World by collage and mixed media artist Russell C. Smith. Combining humor with human motivations, this art work is a response to our constantly changing world, the times in which we live, and our new century.

**41 By Others**

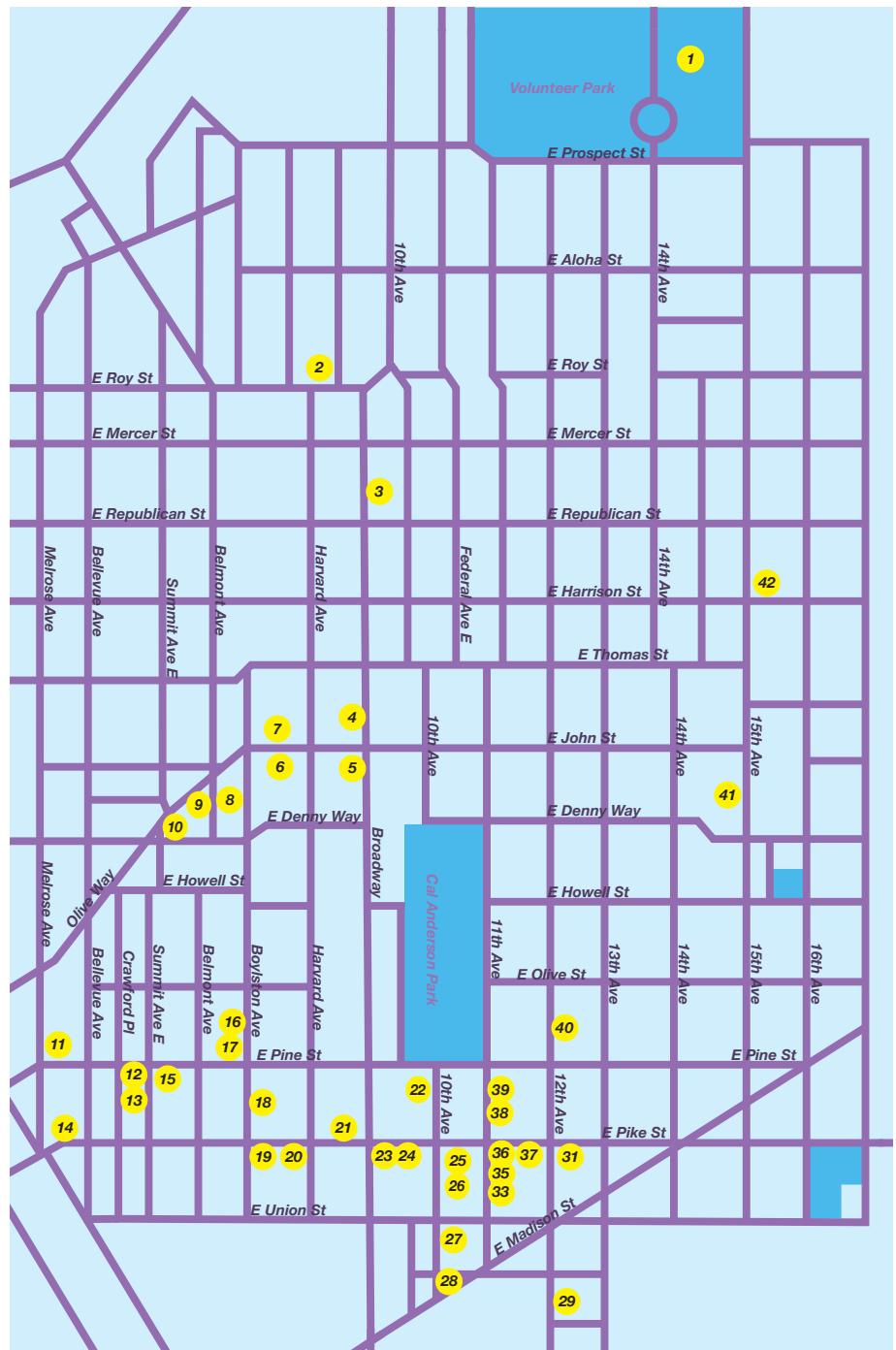
1115 15th Ave E  
[BoardandVellum.com](http://BoardandVellum.com)

Featuring Etta Lilenthal "Stand Still" light sculpture.

**42 Station 7**

400 15th Ave E 206-466-6778  
[station7seattle.com](http://station7seattle.com)

Featuring Karen Dedrickson: Contemporary Sumi. "My ink paintings are mostly about birds, or "feathered creatures" as I call them. They come from memories of my childhood, affection for the many different birds my mother had as pets on a hundred acre farm in Skagit Valley."



**CapitolHillArtWalk.com**

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for up to the minute details!

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# THEATER



**THE KING AND I** I did not expect to love this show. But I loved it, thanks largely to these two performers, Laura Michelle Kelly and Jose Llana.

## *The King and I* Is Worth Getting to Know

BY CHRISTOPHER FRIZZELLE

The first thing you see is a ship on an ocean of fog. Then the ship breaks apart and its components become parts of a palace's interior. It's hard to explain why it works so well, but it's the first of many visual pleasures in Bartlett Sher's production of *The King and I*, which is currently touring the country, and which struck me, at its Seattle opening Tuesday night, as seemingly weightless, perfectly cast, and surprisingly relevant.

I went into *The King and I* with no knowledge of the material—it's one of those musicals I never got around to watching or listening to—but on first listen, I kept thinking: "Ah, this song is about Trump's relationship to facts!" "Ah, this is a song about the stupidity of white racists!" "Oh my god, wow, when was this written?"

It was written in 1951, and it's set in the 1800s. It's a credit to Sher, and to the cast and crew, and to Rodgers and Hammerstein, that what I was sure was going to be creaky material comes across with freshness and humor and life.

Laura Michelle Kelly, as the Western schoolteacher who comes to Siam at the bidding of the king, sings and acts with warmth and clarity and perfection. Jose Llana, as the king, manages to make all the jokes about megalomania

and egocentrism and how those things distort "scientific" thinking (rather than making all the jokes about broken English, which is what

**The King and I**  
Paramount Theatre  
Through Feb 3

I feared the jokes would be about). Llana's lines, and especially his song "A Puzzlement," landed perfectly on the same day Trump instituted a gag order on the EPA and the national parks.

"It's a lot funnier than I thought it would be," said my date, who was good company not just because he knew the material better than I did, and not just because he wore a pocket square in his coat pocket, but because the material excited a lot of thoughts about the current state of the world in his mind, too.

I predict someone in the comments online will commence a lecture about how the show is abhorrent or racist or not enough like the movie or too much like the movie the moment I publish this. But for someone who didn't know the material going in (and even had vague dread about what horrors might be packed into what even the *New York Times* called a "colonialist-minded musical"), I have to say, I loved it. Clarity, lightness, humor, warmth, love, and a bias toward facts and science—the show has everything the real world seems to be lacking right now. ■

## CHOPSHOP BODIES OF WORK

now at Theatrefac's new "Chopshop" and unpredictable audience for dinner. —Critical Dancer

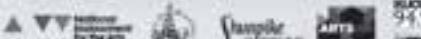


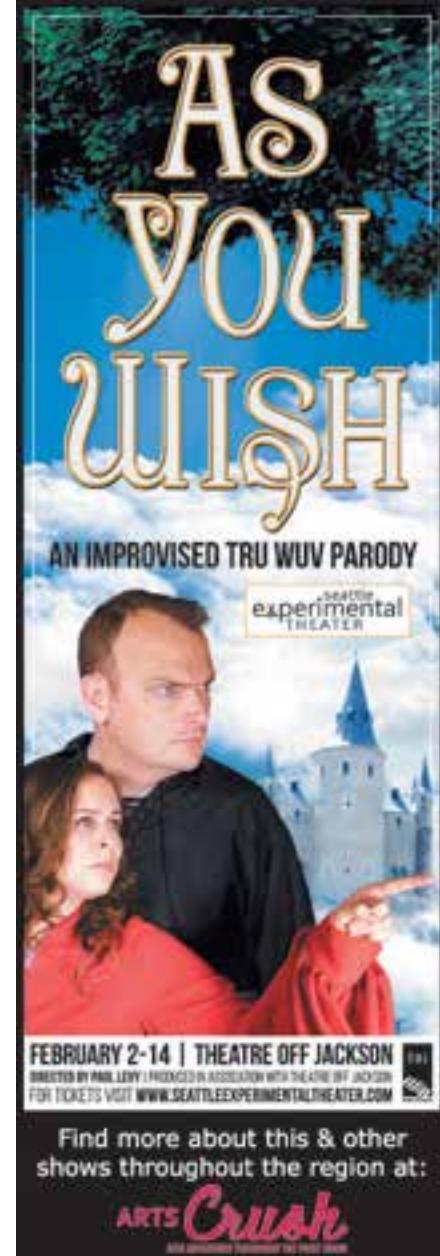
The Theatre at  
MEYDENBAUER CENTER  
11100 NE 6th St., Bellevue, WA 98004

February 18, 2017 7:30pm

February 19, 2017 3:00pm

Tickets on sale now at [chopshopdance.org](http://chopshopdance.org)





the Stranger's



The poster features a large, ornate arched entrance, possibly a theater entrance, with warm lighting on the right and a chandelier on the left. The title 'SILENT MOVIE MONDAYS' is at the top in a white, illuminated sign. Below it, the words 'Love Stories' are written in a large, flowing, red cursive font. In the center is a black and white film still showing two people in period clothing. Below the main title are four smaller images: 'RAMONA' (a woman in a long, flowing dress), 'DAUGHTER OF DAWN' (a woman in a patterned dress), 'CARMEN' (a couple in a dramatic pose), and 'THE DRAGON PAINTER' (a man in a suit and a woman in a red dress). The bottom section contains text for the four movies, followed by the main event details and logos for STG Presents, Paramount, and KOMO-TV.

The image is a promotional poster for SIFF Cinema. At the top left, the text 'siiff cinema' is written in a stylized, lowercase font. To the right, a movie poster for 'I Am Not Your Negro' is displayed, featuring large white text on a dark background. The poster includes the names 'JAMES BALDWIN' and 'Raoul Peck'. Below the poster, the text 'EGYPTIAN 805 E PINE ST' is shown. To the right, a grid of movie posters for 'OCEAN WAVES' is shown, with the word 'OCEAN' above the top poster and 'WAVES' below it. Below these, the text 'UPTOWN 511 QUEEN ANNE AVE N' is shown, followed by movie posters for 'La La Land' and '20th Century Women'. Further down, movie posters for 'Moonlight' and 'Oscar Nominated Shorts' are shown, with the text 'COMING SOON' and 'SIFF EDUCATION' appearing to the left. At the bottom, the text 'TICKETS & SHOWTIMES AT SIFF.NET' is centered, and the SIFF logo is in the bottom right corner.

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**DEAD WEST**  
Local Horror Film  
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Tuesday, February 7 at 7pm!



# FILM



DAN BUDNIK

## James Baldwin Explains 2017 America in the Transcendent *I Am Not Your Negro*

BY CHARLES MUDEDE

The nominations for this year's Oscars include one important black cinematographer, Bradford Young (for *Arrival*), and two important black directors, Barry Jenkins (for *Moonlight*) and Raoul Peck (for *I Am Not Your Negro*). All three are brilliant artists, and were pretty much obscure until this year. What their nominations make clear is that this year's Oscars are doing more than just repairing last year's damage (#OscarsSoWhite). These filmmakers deserve the recognition and have paid dues to earn it.

Young introduced a whole new universe of black skin in *Selma* in 2014; Jenkins's 2009 *Medicine for Melancholy* is a heartbreakingly beautiful and urban love story; and in 2001, Peck transformed the murder of a mid-century African revolutionary, Patrice Lumumba, into a drama, *Lumumba*, with the intensity of a Hollywood thriller. These works were appreciated by those in the know, but by almost no one else.

Sixteen years after *Lumumba*, Peck, who is Haitian, has directed *I Am Not Your Negro*, a documentary about one of the greatest writers of 20th-century America, James Baldwin. Now, it's easy to make a great film about Baldwin,

because, like Muhammad Ali, there's tons of cool footage of his public and private moments, and, also like Ali, he had a fascinating face: the odd shape of his head, the triangle of hair that defined his forehead, and his froggy eyes. Just

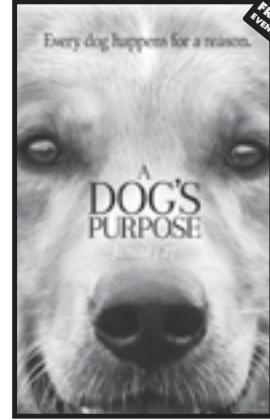
show him doing his thing and your film will do just fine.

But Peck blended footage of Baldwin with dusky and dreamy images of contemporary America. These images say: Ain't a damn thing changed from the days of Baldwin and the Civil Rights Movement. But they say this with a very deep insight about the nature of time. Contemporary America is the present as history. The popular concept of time has it moving forward, by the machine of the present, and events fixed in the past ever receding into the distance. This is not the concept of time Peck presents in *I Am Not Your Negro*. For him, the past is nowhere but in the now. It does not freeze, recede, and finally vanish at some point in a temporal landscape; it is only the moment.

There is also an accident in this film. Peck obviously made the documentary with the Black Lives Matter movement in mind. Baldwin's words are presented as alive with our ▶

# VARSITY

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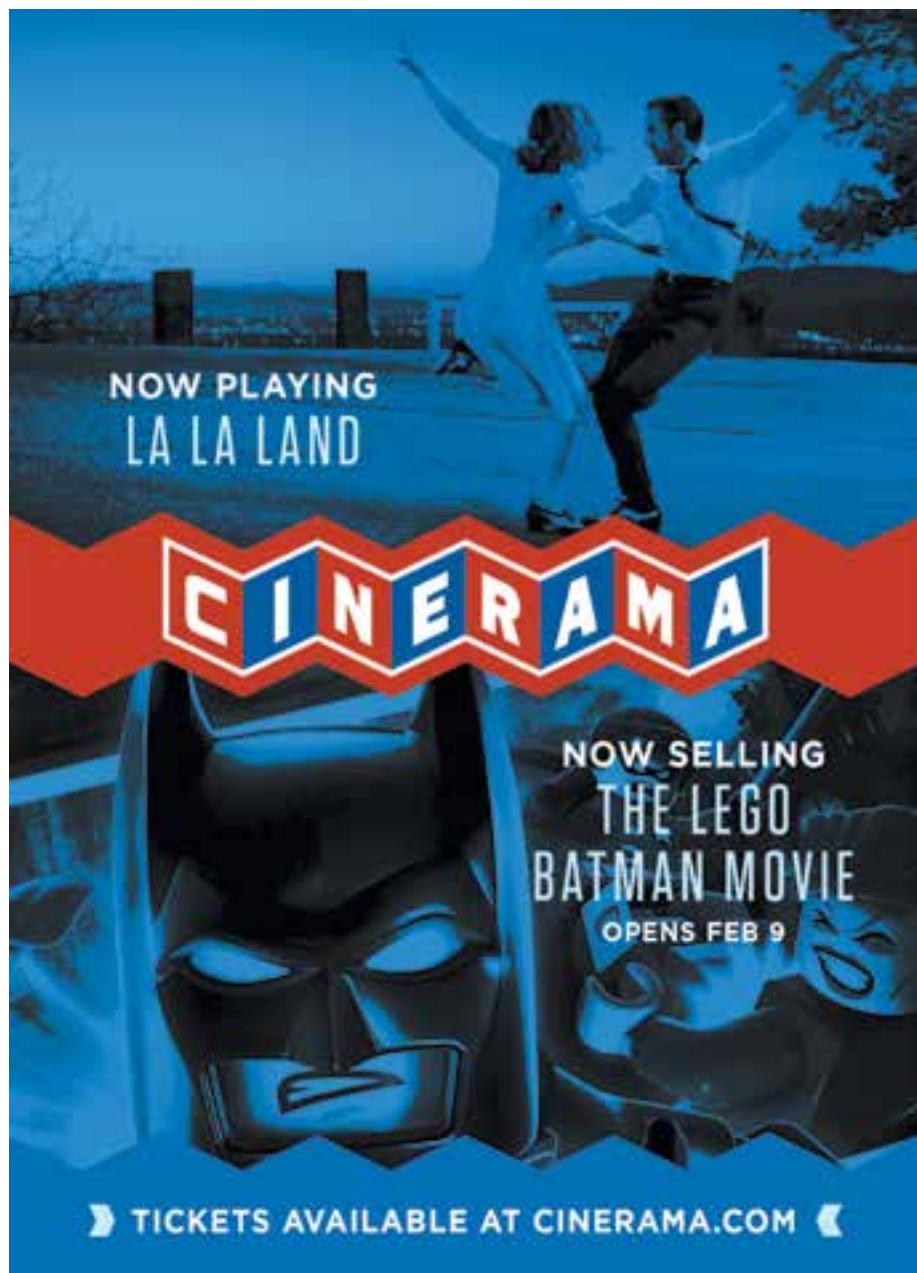
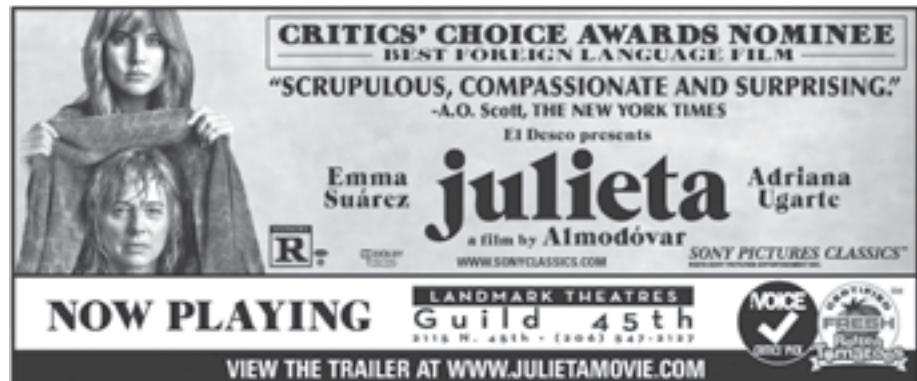
MOANA (PG)

OFFICE CHRISTMAS PARTY (R)

A DOG'S PURPOSE (PG)

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[www.farawayentertainment.com](http://www.farawayentertainment.com)



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COURTESY OF MAGNOLIA PICTURES

**I AM NOT YOUR NEGRO** Anti-integration rally in Little Rock.

◀ times. But the documentary turns out to be not so much about Black Lives Matter as about how and why millions of white Americans voted for Trump. Baldwin is at his best when he's describing the illusions, vulnerability, and anger of white America. His insights on white racism are powerful because he is not angry. Baldwin loved white people as much as black people or any other member of the human family. As a consequence, he didn't speak or speechify like a jackhammer; his goal was not to beat the truth into the hard heads of whites, but to help them see why they behaved as they did, why they hated black people, why they were so easily manipulated by types like Trump.

The documentary does have one flaw: It says nothing about Baldwin's homosexuality.

Not a word. Indeed, if you had no idea about Baldwin's life story or, say, his novel *Giovanni's Room*, you might leave the theater with the idea that he was straight. This is disappointing because Baldwin's work, his voice, is a product equally of American culture, black culture, and LGBT culture. And it's important that each of these elements in his literary brilliance be appreciated. To ignore one is to misunderstand the whole.

That said, there are sequences in this documentary, such as famous white American political figures apologizing for something wrong they have done (had an affair, broke the law, and so on), that are simply transcendent. If, like so many of us, you continue to be perplexed by America in 2017, this film is full of unsettling answers. ■

## FREE WILL ASTROLOGY BY ROB BREZSNY

For the Week of February 1

**ARIES** (March 21-April 19): Once upon a time, Calvin of the *Calvin and Hobbes* comic strip made this bold declaration: "Happiness isn't good enough for me! I demand euphoria!" Given your current astrological aspects, Aries, I think you have every right to invoke that battle cry yourself. From what I can tell, there's a party under way inside your head. And I'm pretty sure it's a healthy bash, not a decadent debauch. The bliss it stirs up will be authentic, not contrived. The release and relief it triggers won't be trivial and transitory, but will generate at least one long-lasting breakthrough.

**TAURUS** (April 20-May 20): The coming weeks will be an excellent time to ask for favors. I think you will be exceptionally adept at seeking out people who can actually help you. Furthermore, those from whom you request help will be more receptive than usual. Finally, your timing is likely to be close to impeccable. Here's a tip to aid your efforts: A new study suggests that people are more inclined to be agreeable to your appeals if you address their right ears rather than their left ears. (More info: [tinyurl.com/intherightear](http://tinyurl.com/intherightear))

**GEMINI** (May 21-June 20): Here are your five words of power for the next two weeks, Gemini. (1) *Unscramble*. Invoke this verb with regal confidence as you banish chaos and restore order. (2) *Purify*. Be inspired to cleanse your motivations and clarify your intentions. (3) *Reach*. Act as if you have a mandate to stretch out, expand, and extend yourself to arrive in the right place. (4) *Rollick*. Chant this magic word as you activate your drive to be lively, carefree, and frolicsome. (5) *Blithe*. Don't take anything too personally, too seriously, or too literally.

**CANCER** (June 21-July 22): The 17th-century German alchemist Henning Brand collected 1,500 gallons of urine from beer-drinkers, then cooked and re-cooked it till it achieved the "consistency of honey." Why? He thought his experiment would eventually yield large quantities of gold. It didn't, of course. But along the way, he accidentally produced a substance of great value: phosphorus. It was the first time anyone had created a pure form of it. So, in a sense, Brand "discovered" it. Today phosphorus is widely used in fertilizers, water treatment, steel production, detergents, and food processing. I bring this to your attention, my fellow Cancerian, because I suspect you will soon have a metaphorically similar experience. Your attempt to create a beneficial new asset will not generate exactly what you wanted, but will nevertheless yield a useful result.

**LEO** (July 23-Aug 22): In the documentary movie *Catfish*, the directors, Henry Joost and Ariel Schulman, present a metaphor drawn from the fishing industry. They say that Asian suppliers used to put live codfish in tanks and send them to overseas markets. It was only upon arrival that the fish would be processed into food. But there was a problem: Because the cod were so sluggish during the long trip, their meat was mushy and tasteless. The solution? Add catfish to the tanks. That energized the cod and ultimately made them more flavorful. Moral of the story, according to Joost and Schulman: Like the cod, humans need catfish-like companions to stimulate them and keep them sharp. Do you have enough influences like that in your life, Leo? Now is a good time to make sure you do.

**VIRGO** (Aug 23-Sept 22): The city of Boston allows an arts organization called Mass Poetry to stencil poems on sidewalks. The legal graffiti is done with a special paint that remains invisible until it gets wet. So if you're a pedestrian trudging through the streets as it starts to rain, you may suddenly behold, emerging from the

blank gray concrete, Langston Hughes's poem "Still Here" or Fred Merchant's "Pear Tree in Flower." I foresee a metaphorically similar development in your life, Virgo: a pleasant and educational surprise arising unexpectedly out of the vacant blahs.

**LIBRA** (Sept 23-Oct 22): When he was in the rock band Devo, Mark Mothersbaugh took his time composing and recording new music. From 1978 to 1984, he and his collaborators averaged one album per year. But when Mothersbaugh started writing soundtracks for the weekly TV show *Pee-wee's Playhouse*, his process went into overdrive. He typically wrote an entire show's worth of music each Wednesday and recorded it each Thursday. I suspect you have that level of creative verve right now, Libra. Use it wisely! If you're not an artist, channel it into the area of your life that most needs to be refreshed or reinvented.

**SCORPIO** (Oct 23-Nov 21): Many vintage American songs remain available today because of the pioneering musicologist John Lomax. In the first half of the 20th century, he traveled widely to track down and record obscure cowboy ballads, folk songs, and traditional African American tunes. "Home on the Range" was a prime example of his many discoveries. He learned that song, often referred to as "the anthem of the American West," from a black saloonkeeper in Texas. I suggest we make Lomax a role model for you, Scorpios, during the coming weeks. It's an excellent time to preserve and protect the parts of your past that are worth taking with you into the future.

**SAGITTARIUS** (Nov 22-Dec 21): The mountain won't come to you. It will not acquire the supernatural power to drag itself over to where you are, bend its craggy peak down to your level, and give you a free ride as it returns to its erect position. So what will you do? Moan and wail in frustration? Retreat into a knot of helpless indignation and sadness? Please don't. Instead, stop hoping for the mountain to do the impossible. Set off on a journey to the remote, majestic pinnacle with a fierce song in your determined heart. Pace yourself. Doggedly master the art of slow, incremental magic.

**CAPRICORN** (Dec 22-Jan 19): Who can run faster, a person or a horse? There's evidence that under certain circumstances, a human can prevail. In June of every year since 1980, the Man Versus Horse Marathon has taken place in the Welsh town of Llanwrtyd Wells. The route of the race weaves 22 miles through marsh, bogs, and hills. On two occasions, a human has outpaced all the horses. According to my astrological analysis, you Capricorns will have that level of animalistic power during the coming weeks. It may not take the form of foot speed, but it will be available as stamina, energy, vitality, and instinctual savvy.

**AQUARIUS** (Jan 20-Feb 18): Who would have guessed that Aquarian Charles Darwin, the pioneering theorist of evolution, had a playful streak? Once he placed a male flower's pollen under a glass along with an unfertilized female flower to see if anything interesting would happen. "That's a fool's experiment," he confessed to a colleague. "But I love fools' experiments. I am always making them." Now would be an excellent time for you to consider trying some fools' experiments of your own, Aquarius. I bet at least one of them will turn out to be both fun and productive.

**PISCES** (Feb 19-March 20): In Shakespeare's play *Macbeth*, three witches brew up a spell in a cauldron. Among the ingredients they throw in there is the "eye of newt." Many modern people assume this refers to the optical organ of a salamander, but it doesn't. It's actually an archaic term for "mustard seed." When I told my Piscean friend John about this, he said, "Damn! Now I know why Jessica didn't fall in love with me." He was making a joke about how the love spell he'd tried hadn't worked. Let's use this as a teaching story, Pisces. Could it be that one of your efforts failed because it lacked some of the correct ingredients? Did you perhaps have a misunderstanding about the elements you needed for a successful outcome? If so, correct your approach and try again. ■

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# CHOW



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SUZI PRATT

## House of Simple Indulgences

Beacon Hill's Dim Sum House Reminds Us That Some of the Best Meals Come from Humble, Simply Prepared Ingredients

BY ANGELA GARBES

**O**n a cold day, the front door and windows of Beacon Hill's Dim Sum House fog up quickly. Steam—rising from the many bowls of congee, plates of chow fun noodles, and baskets of steamed-to-order dumplings that fill its cozy dining room—travels through the air and clings to the glass like a moist kiss. When you walk in, you are welcomed into the modest restaurant's warm, soy-sauce-scented embrace.

There are a few restaurants near and around the city that, along with comforting, reliable food, offer a particular sense of place, right down to the regulars who occupy the chairs and barstools. There's the chipped beef on toast and salty service at Chelan Cafe, which, tucked underneath the West Seattle Bridge and near the shipping containers and rail yards of Harbor Island, has long been a second home to longshoreman and other workers. Randy's Restaurant, open 24 hours a day on East Marginal Way in Tukwila, is an enduring pink-and-orange testament to the many people who, fueled by its chicken-fried steak and meatloaf, built the region's aviation industry.

Dim Sum House, located on mid Beacon Hill, holds the same sort of charms. It's a delicious snapshot of its neighborhood, a diverse, affordable, and residential area mostly inhabited by multiple generations of Asian American families. Here, the circular tables are filled with families loudly talking to each other in Tagalog or groups of older women gossiping in Cantonese.

Flanked by two bustling grocery stores, Fou Lee and Seattle Super Market, its menu is built from the same ingredients that line their shelves and bins: white rice, ginger, scallions, wheat noodles, black mushrooms, chicken feet, chili oil, dried shrimp, and Chinese barbecue pork. Dim Sum House is a diner for those who would be just as happy, if not happier, to tuck into a bowl of rice porridge with sliced fish as a pile of eggs and hash browns at breakfast, or to nibble through steamed pork spare ribs with fermented black beans rather than a BLT for lunch.

Instead of the usual process of choosing items off carts being pushed through the dining room (which would be impractical, as the restaurant consists of only 12 tables), you simply order dishes such as shrimp balls, barbecue pork buns, and sesame balls, which are then made to order. Obviously, by doing dim sum this way, many dishes have to be made in advance and then frozen or refrigerated. This fares better for some dishes than others.

Xiao long bao (\$4.10), the famed soup dumplings that inspire devotion in eaters across the world, are disappointing here. The dumpling wrapper is thick and mushy, and the soup inside, rather than being fatty and rich, is watery and tepid. Much more satisfying are humble turnip cakes (\$2.70), custardy white squares made from grated daikon radish and rice flour that, after being steamed, are pan-fried. The

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exteriors are crunchy and dotted with plenty of salty brown bits, but the insides are impossibly creamy, earthy, and sweet.

A general rule here: Order items with crispy edges (aka fried foods) and, most importantly, *embrace the oil*. Honey walnut prawns (\$3.10), encased in a crackly, golden crust, come dressed with dollops of a sticky-sweet mayonnaise sauce. As the sauce softens from the heat of the prawns, it languidly disperses itself, coating everything on the plate in its delectable goo. Fat, meaty wedges of purple-skinned eggplant (\$3.10) soak up the oil of the deep fryer like a heavenly sponge; they're lightened by the pink cloud of minced shrimp stuffed inside. You get the sense that the fryer at Dim Sum House has known many types of food in its lifetime; it imbues everything it cooks with a sort of inter-special savoriness and depth of flavor that spans generations.

Of course, there are exceptions to every rule, and a few steamed dishes shine. Big, brawny siu mai (\$3.10) hold mountains of ground pork and shrimp that burst out of the top of their wrappers like a volcano, juices running down the sides like rivulets of lava. Beef tripe (\$2.70), boiled into slippery submission, is wonderful—delicate, tender waves that glide across the tongue along with soft tangles of carrot and ginger. It's a good reminder that some of the best food comes from the most humble ingredients, prepared simply.

Dim Sum House operates with a skeleton crew, which no doubt helps keep prices low. Service is, above all, efficient—but always friendly and kind. There's one woman who acts as server, expeditor, busser, and cashier for the restaurant's dozen tables, as well as one person in the kitchen. Together they execute a large menu with a range of mostly Cantonese dishes, but if you want sweeter, American-style Chinese dishes such as General Tso's chicken or even chicken teriyaki, Dim Sum House has got you covered, too. But this is the sort of place where, even though the menu is big, you find the things that you love and stick with them.

For my own family, those dishes include sui kau noodle soup (\$6)—a light seafood broth filled with thin wheat noodles and fat parcels of dough stuffed with chunks of pork shoulder, little shrimps, and crunchy bamboo shoots—and the sliced fish congee (\$6), supple pieces of mild fish floating in thick, almost milky, rice porridge. It's a dish as uniformly white and comforting as a down comforter.

I can never bring myself to leave Dim Sum House without ordering the pan-fried shrimp and chive cakes (\$3.10), bumpy and bulky with their generous fillings of chopped shrimp and bright, fresh chives. The slightly translucent wrappers, chewy with tapioca flour, are given a welcome crunch by a smattering of sesame seeds that are added before they hit the hot pan. The cakes arrive on a little plate, atop a white paper doily, which makes them feel like a special gift.

Meals here can feel like an indulgence, but they never are. At its heart, Dim Sum House is a neighborhood restaurant that gives its residents exactly what they need: an affordable meal. It speaks to Seattle's immigrant communities that continue to make do with limitations of size, location, and resources, even as their rich flavors and traditions influence the culinary culture of the city at large.

Newer neighborhood restaurants—I'm thinking of family-friendly places like the Central District's Peloton, Fremont's Vif, and Ballard's Stock—still strive for the same goals of older restaurants like Dim Sum House: meals that feel necessary, that nourish with a sense of community essential to the city. Even Stock, a place that bills itself as a farm-to-table cafe, has chosen to make congee one of its staple offerings. Diners may seem like relics of the past, but across cultures, we're all still striving for the same, simple comfort, especially in these uncertain times. ■

## PERSON OF INTEREST



# Arson Nicki

TEXT BY ANA SOFIA KNAUF

PHOTO BY STANTON STEPHENS

Drag artist Arson Nicki is renowned for their nontraditional getups: They proudly display their bare, flat chest and wear black makeup painted around their mouth and ski masks in lieu of well-coiffed wigs. Rather than curating pretty, pageant-style drag shows, Arson Nicki prefers to create unsettling displays. "There is something very wrong and 'off' with the way Arson moves in performance that sets me apart from reading as fully human," they said. Although there's no single term that can describe what Arson Nicki does, their friends have classified their performance as "post-drag" or "alt-drag," for a lack of better terms.

Today, Arson Nicki is the host of the Timbre Room's avant-garde Rapture party, held every second Saturday, and the Möbius Sisters' dark techno performances at the Eagle every first Friday. Up next for Seattle's self-described "aggressively transgressive" drag star: producing four art shows for the 2017 Seattle Fringe Festival. Lately, Arson Nicki is experimenting with "art in extremes," which has so far included performing a seven-hour-long lip sync and wearing a plastic dress that engulfed the stage. Clearly, there's no telling what they'll do next.

**What do people misunderstand about drag performance? Is there anything that comes off as deceptively easy that's actually frustratingly difficult?**

To me, a strong lip sync is not just about moving your lips correctly and looking gorgeous. It has a beginning, middle, and end; it's peppered with stunts (reveals, death drops, gags, surprises, etc.); it incorporates improvisation with audience interactions and accepting tips; it brings a message or thesis statement to the table; and all of that usually has to happen within three or four minutes in front of drunk queer people at 11 p.m. on a weekend night. None of that is easy.

**What excites you most about Seattle's drag scene? How is it unique from other cities'?**

Two things: First, there is a still-relatively-untapped market for unusual drag queens like me. Second, Seattle's drag scene is currently experiencing a coming together of sorts that isn't happening anywhere else. Bookers and bar owners are starting to wise up to all of this and book performers accordingly.

**What's your favorite song to perform to?**

"Gimme All Your Love" by Alabama Shakes. That song has slayed at Kremwerk, Annex Theatre, Neumos, R Place, and on tour. It has structure and plays with sonic extremes, which makes my job much easier.

**Speaking of music, what's been on your playlist lately?**

My "getting into face" music is always about Sigur Rós, FKA twigs, LCD Soundsystem, James Blake, and Beyoncé. I also have a playlist with songs that I am planning on doing in the future that I need to learn—right now that playlist has the Cranberries, Fiona Apple, and Circa Survive on it.

**Which local artist or performer should everyone know about?**

My friend and mentor Cucci Binaca has said that Butylene O'Kipple is the most underrated drag artist in Seattle. I agree with that assessment.

**Where would you recommend young LGBTQ people go in the city to find a community?**

As someone who grew up in Seattle, I speak from experience when I say being under 21 as a queer person can be isolating. Neighbours currently has their 18-plus shows every Wednesday, which is an important event to the community, but my best bet was seeking out youth-oriented programs like Vera Project to hopefully run into some young queer people to befriend. Seattle needs to do better on this, and it starts by asking queer youth about their needs and actually listening to them.

**What is the one Seattle establishment that you want to stay open forever?**

I don't want to live in a world where Beth's Cafe in the Green Lake area is closed. I'm boring and order the ham scramble every time, and maybe the Six-Fiddy Shake if I'm feeling adventurous. There are other options for people who want a more creative culinary experience, and the place is open 24 hours a day. ■

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